

**A STUDY OF THE DĒŚI RĀGA-S  
OF THE POST-RATNĀKARA PERIOD**

**Dissertation submitted to the  
University of Madras  
in partial fulfilment of the  
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**MASTER OF PHILOSOPHY**

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## CERTIFICATE

This is to certify that the dissertation entitled "A STUDY OF THE DĒSI RĀGA-S OF THE POST-RATNĀKARA PERIOD" being submitted to the University of Madras, by R HEMALATHA, in partial fulfilment of the requirements for the M Phil degree in Indian Music, is a bonafide record of work done by the candidate during 1995-96 under my guidance. This dissertation has not formed the basis for award of any other degree, diploma, associateship, fellowship or any other similar title.

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## LIST OF ABBREVIATIONS USED

CDP	Caturdaṇḍiprakāśika
GB	Gānabhāskaramu
HK	Hṛdayakautukam
HP	Hṛdayaparakāśa
RL	Rāgalakṣaṇamu
RM	Rāgamañjari
RN	Rāganidhi
RT	Rāgatarāṅgiṇi
RTV	Rāgatattvavibōdha
RV	Rāgavibōdha
RK	Rasakaumudi
SRC	Sadrāgacandrōdaya
SP	Saṅgītapārijāta
SR	Saṅgītaratnākara
SSP	Saṅgītasampradāyapradarśiṇi
SS	Saṅgītasārāmṛta
SSPS	Saṅgītasvaraprastārasāgaramu
SC	Saṅgrahacūḍāmaṇi
SMK	Svaramēḷakalānidhi

## Key to the Diacritical Marks used

a ā i ī u ū e ē ai o ō au

k kh g gh n c ch j jh ñ

t th d dh n t th d dh n

p ph b bh m

y r l v l n r

ś sh s h

## CHAPTER - I

### INTRODUCTION

Rāga-s have been classified in many ways from ancient times. One such kind of classification is ghana, naya and dēśi. This kind of classification is first seen in the telugu work "Rāga lakṣaṇamu" (RL) of Śahaji. (1684-1712) In this work, the rāga-s have been classified into ghana, naya and dēśi but the basis on which this classification has been made is not stated.

RL mentions in all 48 ghana rāga-s, 13 naya rāga-s, 16 dēśi rāga-s and he gives 13 rāga-s under both ghana and naya category. While listing the rāga-s under each mēḷa, it gives the rāga -s under each category. In that only two rāga -s are termed as naya rāga -s, namely Gaurimanōhari and māgadhi and while giving the lakṣaṇa these two rāga -s are mentioned as "rakti" rāga -s ( as pointed out by Dr. Seetha in the introduction to RL ). Thus it can be taken that the terms naya and rakti are synonymous.

The next work which gives rāga -s under these categories is " The anubandham of Caturdaṇḍiprakāśikā". This work has been assigned a date between 1600 and 1760 A.D, by Dr.R.Sathyanarayana (Karnāṭakasaṅgītavāhini, p. 315-317). It is quite likely that this work came after Śahaji's Rāgalakṣaṇamu, since the latter does not acknowledge the 72 mēḷa scheme, while the former gives name for all the 72 mēḷa-s. This work gives in all 8 ghana rāga -s, 39 rakti rāga -s and 23 dēśi rāga-s. But in this also the principle underlying the classification is not mentioned. 3 of the 23 dēśi rāga-s are mentioned under the rakti category also.

The next treatise which mentions this kind of classification is a tamil work "Saṅgītacandrikai" (1902 A.D) of Māṇikka Mudaliyār. This work (p.127) gives 11 ghanarāga-s, 9 dēśirāga-s and states that the rāga-s other than these 20 rāga-s are raktirāga-s. This work too does not mention the reason behind the classification and also the lakṣaṇa-s of these rāga-s are not given.

The work which gives the explanation for the ghana, naya and dēśi rāga-s is the Saṅgīta-Sampradāya-pradarśini (1904 A.D). It gives the details (saṅgīta prācīna paddhati, p.35) as follows:

- a) Ghana rāga-s are those which are ideal for singing tāna and are emanated from the nābhi.
- b) Naya rāga-s are those that are pleasing to the ear. These rāga-s are also called as rakti rāga-s and mārga rāga-s.
- c) Dēśi rāga-s are "auttara" meaning that which have come from north. By nature itself these rāga-s are rañjaka rāga-s i.e. pleasing to the ear.

"Dēśiyamu lēka auttara rāganu anunadi uttara dēśamunuñci vacci rañjanamunu sēyusvabhāvamugaladi idi dēśamulanuṇḍi vacci impugala palukulacē manassunu gaikoni mōhimpa jēyaga bhōgastrīla bōlinadi ".

The Saṅgītasvaraprastāra sāgaramu (1914 A.D) of Nādamuni paṇḍitar classifies the rāga-s as sampūrṇa, śāḍava and auḍava. It also mentions the classification of rāga-s as rāgāṅga, kriyāṅga, upāṅga and bhāṣāṅga, for which the ślōka-s from Maṭaṅga's Brhaddēśi are quoted. It states that the bhāṣāṅga rāga-s are called as dēśaṅga (i.e) the rāga-s from the other dēśa-s (other places)

The next work which mentions this classification is Gāna Bhāskaramu (1918 A.D) and the explanation it gives for this classification is similar to that in SSP. GB gives 10 ghana rāga-s, 4 dēśi rāga-s and states that the rāga-s other than these rāga-s are all rakṭi rāga-s. But the lakṣhaṇa-s of these rāga-s are not given.

Since the reason behind the classification of rāga-s into ghana, naya and dēśi in RL is not indicated, probably the same explanation found in SSP and GB must be applicable to RL also and this study is based upon the explanations given in SSP and GB.

The lists of ghana, naya (rakṭi) and dēśi rāga-s mentioned in the above works is given below:

<b>1. List of Ghana, Naya and Dēśi rāga-s in RL</b>		
<i>Ghana</i>	<i>Naya</i>	<i>Dēśi</i>
<b>Janya rāga-s of Śrīrāga mēla</b>		
1.Śrīrāga	1.Saindhavi	1.Kāpi
2.Kannāḍagaṇḍa		2.Husēni
3.Vēlāvali		
4.Dēvagāndhāri		
5.Sālagabhairavi		
6.Śuddhadēśi		
7.Mādhavamanōhari		
8.Madhyamagrāmarāga		
<b>Janya rāga-s of Mālavagaṇḍa mēla</b>		
9.Mālavagaṇḍa	2.Māgadhi	3.Māruva
10.Sālaganāṭa	3.Gaurimanōhari	4.Gauḍipantu
11.Nādanāmakriya	4.Nādanāmakriya	5.Sāvēri
12.Saurāṣṭra	5.Saurāṣṭra	6.Pūrvi
13.Maṅgaḷakaiśiki	6.Maṅgaḷakaiśiki	7.Bibhāsu
14.Mēcabaṇḍi	7.Mēcabaṇḍi	
15.Ārdradēśi		
16.Chāyāgaṇḍa		
17.Takka		
18.Gujjari		
19.Guṇḍakriya		
20.Phalamañjari		
21.Gaṇḍa		
22.Lalita		
23.Baṇḍi		
24.Pāḍi		
25.Kannāḍabaṅgālā		
26.Malahari		



27.Pūrṇapañcama		
28.Śuddhasāvēri		
29.Mēgharañji		
30.Rēvagupti		
31.Mālavi		
<b>Janya rāga-s of Śaṅkarābharāṇa mēla</b>		
32.Śaṅkarābharāṇam	8.Śaṅkarābharāṇam	8.Bilāhuri
33.Ārabhi	9.Surasindu	9.Gōḍumallār
34.Śuddhavasanta	10.Julāvu	10.Kēdāra
35.Sarasvatimanōhari		
36.Pūrvagauḷa		
37.Nārāyaṇi		
38.Nārāyaṇadēsākṣi		
39.Sāmantam		
40.Kurañji		
41.Pūrṇacandrika		
<b>Janya rāga-s of Kāmbhōji mēla</b>		
42. Kāmbhōji	11. Kāmbhōji	11.Kanaḍa
43. Kēdārāgauḷa	12. Kēdārāgauḷa	12.Mōhanakalyāṇi
44.Īsamanōhari	13. Īsamanōhari	
45.Dēvakriya		
46.Nārāyaṇagauḷa		
47.Balahamsa		
48.Nāgadhvani		
49.Cāyātaraṅgiṇi		
50.Naṭanārāyaṇi		
51.Āndhālī		
52.Sāmarāga		
<b>Janya rāga-s of Bhairavi mēla</b>		
53.Bhairavi	14.Bhairavi	13.Dhanāsi
54.Āhiri	15.Āhiri	
55.Ghaṇṭārava	16.Ghaṇṭārava	
56.Indughaṇṭārava	17.Indughaṇṭārava	
57.Rītigaḷa	18.Nāgagāndhāri	
58.Hindōlavasanta		
59.Ānandabhairavi		
60.Ābhēri		
<b>Janya rāga-s of Sindurāmakriya mēla</b>		
	19.Sindhurāmakriya	
	20.Pantuvārālī	
<b>Janya rāga-s of Hejjuji mēla</b>		
61.Hejjuji		
<b>Janya rāga-s of Vasantabhairavi mēla</b>		
	21.Lalitapañcamam	

Janya rāga-s of Sāraṅga mēla		
		14.Sāraṅga
Janya rāga-s of Tōḍi mēla		
	22.Punnāgavarāli	15.Tōḍi
	23.Nāgavarāli	
Janya rāga-s of Kalyāṇi mēla		
		16.Kalyāṇi

List of Ghana, Naya and Dēśi rāga-s in CDP anubandham		
<i>Ghana</i>	<i>Naya</i>	<i>Dēśi</i>
1.Nāṭa	1.Bhairavi	1.Surati
2.Gauḷa	2.Kēdārāgauḷa	2.Darbār
3.Varāli	3.Kalyāṇi	3.Nāyaki
4.Bauḷi	4.Kāmbhōji	4.Yamuna
5.Śrirāga	5.Punnāga	5.Pūrvyākalyāṇa
6.Ārabhi	6.Bēgaḍa	6.Aṭāṇā
7.Māḷavaśri	7.Śaṅkarābharanam	7.Brṇḍāvani
8.Rītigaḷa	8.Pantavarāli	8.Jujāvanti
	9.Bilahari	9.Dēvagāndhāri
	10.Navarōj	10.Pharaju
	11.Madhyamāvati	11.Rāmakali
	12.Dhanyāsi	12.Shahna
	13.Saurāstra	13.Bhairava
	14.Kāpi	14.Vasanta
	15.Mōhana	15.Gauri
	16.Śuddhasāvēri	16.Tōḍi
	17.Sāvēri	17.Bibhāsu
	18.Ānandabhairavi	18.Hambīr
	19.Āhari	19.Bilāval
	20.Ghaṇṭārava	20.Dhanāśri
	21.Kannāḍa	21.Mallāru
	22.Nīlāmbari	22.Māñji
	23.Mukhāri	23.Pūrvī
	24.Nāṭakurañji	
	25.Sāraṅga	
	26.Huśāni	
	27.Gauḷipantu	
	28.Gummakāmbhōji	
	29.Būpāḷa	
	30.Maṅgaḷakaisiki	
	31.Mallāri	
	32.Dēvagāndhāri	
	33.Nādanāmakriya	
	34.Asāvēri	

	35.Purvi	
	36.Gauri	
	37.Saindhavi	
	38.Tōḍi	

<b>List of Ghana, Naya and Dēśi rāga-s in Saṅgītacandrikai</b>		
<i>Ghana</i>	<i>Naya</i>	<i>Dēśi</i>
1.Nāṭa	Rāga-s other than ghana and dēśi are naya rāga-s	1.Paraju
2.Gauḷa		2.Kamās
3.Varāḷi		3.Byāk
4.Ārabhi		4.Hamīrukalyāṇi
5.Śrīrāga		5.Kāpi
6.Kēdāram		6.Darbāru
7.Nārāyaṇagaḷa		7.Yamuna
8.Rītigaḷa		8.Pēriṇi
9.Sāraṅganāṭa		9.Hamīru
10.Bauḷi		

<b>List of Ghana, Naya and Dēśi rāga-s in SSP</b>		
<i>Ghana</i>	<i>Naya</i>	<i>Dēśi</i>
1.Nāṭa	1.Bhairavi	1.Suraṭi
2.Gauḷa	2.Kēdārāgaḷa	2.Darbār
3.Varāḷi	3.Kalyāṇi	3.Nāyaki
4.Bauḷi	4.Kāmbhōji	4.Yamunākalyāṇi
5.Śrīrāga	5.Punnāgavarāḷi	5.Pūrvyākalyāṇa or Gamakakriya
6.Ārabhi	6.Bēgaḍa	6.Aṭāṇā
7.Māḷavaśri	7.Śaṅkarābharaṇam	7.Bṛndāvani
8.Rītigaḷa	8.Śivapantuvarāḷi	8.Jujāvanti
9.Sālaṅganāṭa	9.Bilahari	9.Dēvagāndhāri or Dēśiya gāndhāri
10.Takka	10.Navarōj	10.Pharaḷu
	11.Rāmakali	11.Rāmakali
	12.Madhyamāvati	12.Sahāna
	13.Dhanyāsi	13.Bhairavam
	14.Saurāṣṭra	14.Vasanta
	15.Gauri	15.Gauri
	16.Kāpi	16.Māruva
	17.Mōhana	17.Hamvīru
	18.Śuddhasāvēri	18.Tōḍi
	19.Sāvēri	19.Rudrapriya or Hindustāni Kāpi
	20.Ānandabhairavi	20.Māñji

	21.Āhari	21.Pūrvī
	22.Ghaṇṭāraṇa	
	23.Pūrvī	
	24.Kannaḍa	
	25.Nīlāmbārī	
	26.Mukhārī	
	27.Nāṭakurañji	
	28.Sāraṅga	
	29.Husēni	
	30.Gaulīpantu	
	31.Būpāḷa	
	32.Maṅgaḷakaiśiki	
	33.Dēvagāndhārī	
	34.Nādanāmakriya	
	35.Asāvērī	
	36.Saindhavī	
	37.Nāgavarāḷi	
	38.Tōḍi	
	39.Erukalakāmbhōji	

List of Ghana, Naya and Dēśi rāga-s in Gānabhāskaramu		
<i>Ghana</i>	<i>Naya</i>	<i>Dēśi</i>
1.Nāṭa	Rāga-s other than ghana and dēśi are naya	1.Pharaj
2.Gaula		2.Kamās
3.Varāḷi		3.Kāfi
4.Ārabh		4.Darbār
5.Śri		
6.Kēdāra		
7.Nārāyaṇagaula		
8.Rītigaula		
9.Sāraṅganāṭa		
10.Bhauḷi		

Caturdaṇḍīprākāśika refers to two rāga-s namely Kalyāṇi and Pantuvarāḷi as Dēśi rāga-s although this text does not mention the Ghana, Naya and Dēśi classification. In the context of mentioning these two rāga-s, this text defines "Dēśi" rāga-s as those unfit for being used in gīta, prabandha and ṭhāya (perhaps ālāpa also)

In this connection, it is also to be noted that Svaramēḷakalānidhi and Rāgavibōdha refer to a classification of rāga-s called uttama, madhyama and adhama, in which, uttama rāga-s are understood as fit for Gīta, ṭhāya and prabandha and adhama rāga-s as those which are not fit for gīta, ṭhāya and prabandha.

From the above it appears that CDP was using the term "Dēśi" almost in the same sense of the term "adhama" rāga. Again it is to be noted that even prior to the period of Vēnkaṭamakhi and Puṇḍarīka Viṭṭhala, the term "Dēśi" rāga figured in the Saṅgītaratnākara of Śārṅgadēva and in the earlier works. In these works, which spoke of a system earlier to the mēla system, the "Dēśi" rāga-s are contrasted with the "mārga" rāga-s. In SR mārga rāga-s consist of grāma rāga, uparāga, `rāga', bhāshā, vibhāshā and antarabhāshā and the dēśi rāga-s consist of rāgaṅga, kriyāṅga, upāṅga and bhāṣāṅga. The rāga-s coming under the category of dēśi are of two kinds, `pūrva-prasiddha' (well-known in the earlier period) and `adhūnā-prasiddha' (well-known in the present times).

List of "pūrva-prasiddha" dēśi rāga-s in SR (2,2,4-8)			
<i>Rāgaṅga</i>	<i>Bhāṣāṅga</i>	<i>Kriyāṅga</i>	<i>Upāṅga</i>
1. Śaṅkarābharana	1. Gāmbhīrī	1. Bhāvakri	1. Pūrṇati
2. Ghaṇṭārava	2. Vēhārī	2. Svabhāvakri	2. Devāla
3. Hamsaka	3. Śvasita	3. Śivakri	3. Guruṅjikā
4. Dīpaka	4. Utpali	4. Makarakri	
5. Rīti	5. Gōli	5. Trinētrakri	
6. Karnāṭikā	6. Nādāntarī	6. Kumudakri	
7. Lāṭī	7. Nīlōtpalī	7. Rānikri	
8. Pāñcālī	8. Chāyā	8. Ojakri	
	9. Taraṅgiṇī	9. Indrakri	
	10. Gāndhārāgatikā	10. Nāgakrti	
	11. Vairāñji	11. Dhanyakrti	
		12. Vijayakri	

List of "Adhūnā-prasiddha" dēśi rāga-s in SR (2,2,9-15)			
<i>Rāgaṅga</i>	<i>Bhāṣāṅga</i>	<i>Kriyāṅga</i>	<i>Upāṅga</i>
1. Madhyamādi	1. Dombakri	1. Rāmakrti	1. Kauntali
2. Mālavaśrī	2. Sāvari	2. Gauḍakrti	2. Drāvaḍi
3. Tōḍi	3. Vēlāvali	3. Dēvakrī	3. Saindhavi
4. Baṅgāla	4. Pratamamañjari		4. Upastānavarāṭikā
5. Bhairava	5. Ādikāmōdikā		5. Hatasvaravarāṭikā
6. Varāṭi	6. Nāgadhvani		6. Pratāpavarāṭikā
7. Gurjari	7. Śuddhavarāṭikā		7. Chāyātōḍi
8. Gauḍa	8. Naṭṭa		8. Turushkatōḍi
9. Kōlāhala	9. Karnāṭabaṅgāla		9. Mahārāṣṭrigurjari
10. Vasanta			10. Saurāṣṭrigurjari
11. Dhanyāsi			11. Dakṣiṇagurjari
12. Dēśi			12. Drāviḍigurjari
13. Dēsākhyā			13. Bhuṅjikā
			14. Stambatirthikā
			15. Chāyāvēlāvali
			16. Pratāpavēlāvali
			17. Bhairavi
			18. Kāmōdasimhali

			19.Chāyānaṭṭa
			20.Rāmakṛti
			21.Bhallāṭika
			22.Malhāri
			23.Malhāra
			24.Gauḍa
			25.Karṇa
			26.Dēśavāla
			27.Taurashka
			28.Drāviḍa

Thus Dēśi-rāga-s are mentioned in two different stages in the history of rāga-s, once in the pre-mēla period where they are contrasted with the mārṅa-rāga-s as seen in Saṅgītaratnākara and later as one among the ghana-naya/rakti-dēśi classes. It is the dēśi class of rāga-s that have been spoken in the post-Saṅgītaratnākara or in the mēla period that are being taken up in this thesis for detailed study and hence the title of this work "A Study of the Dēśi-rāga-s of the Post-Saṅgītaratnākara Period".

In this connection it is also interesting to note that the texts Rāgamañjari and Rāgavibōdha list certain rāga-s which are said to belong to Persia (Pārasīkēya rāga) and which correspond to certain rāga-s belonging to this country. The list of the rāga-s mentioned in these texts are:

<b>List of Indian and Persian rāga-s - Rāgamañjari (p.19)</b>	
<b>Indian</b>	<b>Persian</b>
1.Dēvagāndhāra	Rahāyi
2.Kānara	Niṣābara
3.Sāraṅga	Māhura
4.Baṅgāla	Jangūl
5.Dēśi	Āhaṅgak
6.Malhāra	Bāra
7.Kēdāra	Sūhva
8.Dhanāsi	Irāyika
9.Jijāvanti	Hausēni
10.Mālava	Musali
11.Kalyāṇa	Yaman
12.Bilāval	Sarparda
13.Dēśikāra	Bākharēja
14.Āsāvāri	Hijēja
15.Dēvagiri	Muśaka

<b>List of Indian and Persian rāga-s - Rāgavibōdha (p.99)</b>	
<b>Indian</b>	<b>Persian</b>
1.Tōḍi	Husēni
2.Bhairav	Julufa

3.Rāmakriya	Musali
4.Āsāvāri	Ujjvala
5.Kalyāṇa	Yaman
6.Dēvakri	Pushka
7.Vēḷavali	Sarparda
8.Vihaṅgaḍa	Navarōj
9.Dēṣkār	Vākharēja
10.Saindhavi	Hijēja
11.Karnāṭa	Irāka

However, it is not clear from these texts whether these Indian rāga-s actually came from Persia.

One interesting aspect is that some of the "dēśi" rāga-s mentioned in RL are given in the CDP anubandham and SSP as "rakti" rāga-s. It is also interesting that the rāga Kēdāra is mentioned as "dēśi" in RL, but the tamil work "Saṅgītacandrikai" gives this rāga as a ghana rāga whereas the CDP anubandham and SSP have not mentioned any category for this rāga.

In this dissertation, the 16 dēśi rāga-s that are mentioned in RL have alone been taken up for study. The lakṣhaṇa-s of these rāga-s in various texts before and after RL have been analysed. Since these are mentioned as dēśi rāga-s in RL, a parallel study of these rāga-s in present day Hindustāni system seems to be indispensable and so this has also been attempted.

The purpose of this study is -

(a) to seek textual sources that would help in establishing the statement that the dēśi rāga-s are those which have come from the North.

(b) to see if the reasons for the change in the category of certain rāga-s from "dēśi" to "rakti"(naya) or from "dēśi" to "ghana" could be traced to the changes in lakṣhaṇa as evident from the various lakṣhaNagrantha-s.

(c) to try to understand the 16 dēśi rāga-s as present in today's lakshya in both the South Indian and North Indian systems, on the background of what has been said in RL.

The 16 dēśi rāga-s are dealt individually in the second chapter.

## CHAPTER-II

### Analysis of the 16 dēśi rāga-s

The second chapter deals with 16 dēśi rāga-s individually, presenting the lakṣhaṇa-s as found in various lakṣhaNagrantha-s and followed by discussion based on the accounts given in the texts as well as the observations of the present day lakshya.

As stated in the Introduction, rāga-s have been classified into ghana, naya, dēśi and this is taken up for special study. The list of the 16 dēśi rāga-s are as follows:

1. Kāpi	9. Gōḍumallāru
2. Husēni	10. Kēdāra
3. Māruva	11. Kanaḍa
4. Gauḍipantu	12. Mōhanakalyāṇi
5. Sāvēri	13. Dhanāsi
6. Pūrvi	14. Sāraṅga
7. Bibhāsu	15. Tōḍi
8. Bilāhuri	16. Kalyāṇi

In the following pages, these rāga-s are dealt individually. Although the classification of ghana, naya, dēśi is mentioned only in five texts, the rāga-s themselves have been treated in many of the lakṣhaṇagrantha-s.

The lakṣhaṇagrantha-s which have been referred to are:

Title	Author	Abbrev.
Rāgalakṣaṇamu	Śahaji	RL
Svaramēḷakalānidhi	Rāmāmātya	SMK
Rāgamañjari	Puṇḍarīkaviṭṭhala	RM
Śadrāgacandrōdaya	Puṇḍarīkaviṭṭhala	SRC
Rāgavibōdha	Sōmanātha	RV
Rasakaumudi	Śrīkaṇṭha	RK
Caturdaṇḍiprakāśika	Vēṇkaṭamakhi	CDP
Saṅgītapārijāta	Ahōbala	SP
Rāgatattvavibōdha	Śrīnivāsa	RTV
Hṛdayakautukam	Hṛdayanārāyaṇa	HK
Hṛdayaprakāśa	Hṛdayanārāyaṇa	HP
Rāgataṅgiṇi	Puṇḍarīkaviṭṭhala	RT
Saṅgītasārāmṛta	Tulaja	SS
Saṅgrahacūdāmaṇi	Gōvinda	SC
Saṅgītasampradāyapradarśiṇi	Subbarāma Dīkṣitar	SSP
Gānabhāskaramu	K V Srinivasa Iyengar	GB
Saṅgītasvaraprastārasāgaramu	Nādamuni Paṇḍitar	SSPS



The treatment of each rāga has been taken up under 6 sections.

a) First the list of works in which the lakṣhaṇa of the rāga-s has been dealt with is given. For instance, the rāga Kalyāṇi has been mentioned in the works RL, HK, SC etc.

b) The Śruti positions of the svara-s taken by the mēḷa under which these rāga-s are mentioned is given. For instance, for the rāga Husēni, the Śruti positions of the Śrīrāga mēḷa

Text	Mēḷa	Śruti positions
		s r g m p d n
SS	Srīrāga	4 9 10 13 17 22 1

c) The mūrccana or prayōga-s given for these rāga-s in each lakṣhaṇagrantha-s. For instance, for the rāga Tōḍi in SP, the prayōga-s given under it are:

s r g m m d n s s n d p m p m g g r s, etc.

d) The other details about the rāga. For example, for the rāga Pūrvi in SRC, the details are -a sampūrṇa rāga, ṣadja is the graha, amśa and nyāsa.

e) The related rāga-s to the rāga under study. For instance, for the rāga Bibhāsu, SSP gives a rāga Rāmakali which is stated to be equivalent to the rāga Bibhāsu.

f) The sixth section is the discussion, where the lakṣhaṇa-s as given in the earlier five sections are discussed. However the lakṣhaṇa of the rāga as existing in the Hindustāni system taken from the work Rāganidhi (RN) of Subba Rao is first quoted and then the discussion commences.

## 1.Kāpi

### (a) List of works dealing with this rāga

RL(p.15)  
 CDP anu.(p.12,v.22.9)  
 SS(p.75)  
 SC(p.113,v.22.21)  
 SSP(p.509.tam.ed)  
 GB

### (b) The Śruti positions of the svāra-s of the parent mēḷa

Text	Mēḷa	Śruti positions					
		s	r	g	m	p	d n
RL	Śrīrāga	4	9	10	13	17	22 1
CDP anubandham	Śrīrāga	4	9	10	13	17	22 1
SS	Śrīrāga	4	9	10	13	17	22 1
SC	Kharaharapriya	4	8	10	13	17	21 1
SSP	Śrīrāga	4	9	10	13	17	22 1
GB	Kharaharapriya	4	9	10	13	17	21 1

### (c) The mūrccana or prayōga-s

RL

The illustrative prayōga-s are: R g g r s r g m p d n s | s n d p m g r s | r g g r S n d p D N S |

SS

The svaragati in ālāpa is as follows:

R g g r S | r g m p d n S | s n d p m g r s | r g g r S | n d p D n s S

p d n s r g m p m n n | s n p m m p m | p g r s | r n n | d p m p d n s r r n p m g r s - Gīta prayōgā

SC

The mūrccana given is:

s r G m r P M P d n D p m G r S

SSP

The mūrccana is: s r g m p d n s n d p m g g R s

GB

Ārōhaṇa and avarōhaṇa is follows:

s r G m r p m p d n s s n d p m g r s

(d) Other details

RL

A dēśi rāga and a sampūrṇa and the svaragati in the ārōha and avarōha is regular.

CDP anubandham

A rakṭi rāga.

SS

A sampūrṇa rāga having ṣadja for graha, nyāsa and amśa.

SC

Mentions Kāpi as taking ṣadja as graha, amśa and nyāsa. In this rāga, the ārōhā is vakra sampūrṇa whereas the avarōhā is krama sampūrṇa.

SSP

A Bhāṣāṅga rāga and a sampūrṇa rāga having ṣadja as the graha svara and it is also a rakṭi rāga. kākali niṣāda and antara gāndhāra came to be used later in certain phrases ex. s n r s | s n s d n p d M | p m p M | d p D p d N | s n p m g m r s | r g m P

(e) Related rāga-s

SSP (p.556.tam.ed) mentions another rāga Rudrapriyā under Śrīrāga mēḷa. Its mūrccana is :  
s r g m p d n s N p m G R S

It is a bhāṣāṅga rāga, a sampūrṇa rāga with dhaivata as varja in avarōhaṇa and ṣadja as the graha svara. He says, it is a dēśi rāga and it is also called as Hindustāni Kāpi. In the phrase "m g M", antara- gāndhāra occurs.

(f) DISCUSSION

SSP is the only text which mention the usage of the notes antara gandhāra and kākali niṣāda in the rāga Kāpi. He gives another rāga Rudrapriyā where he states that this rāga is also called as 'Hindustāni Kāpi'. Moreover he mentions Kāpi as a rakṭi rāga and Rudrapriyā as a dēśi rāga. Before going to the analysis of the statement of Subbarāma Dīkṣitar the lakṣhaṇa of the Karnāṭaka rāga-s Kāpi and Rudrapriyā and their Hindustāni counterpart are taken for study.(present stage)

RN of B.Subba Rao, gives two rāga-s namely Karnāṭaka Kāpi and Hindustāni Kāpi which he states that belong to Karnāṭaka music. The lakṣhaṇa of these rāga-s as given in RN are:

1) Karnāṭaka Kāpi is a janya of the 22nd mēḷakartā Kharaharapriya (which corresponds to Hindustāni Kāfi thāt). It is a sampūrṇa rāga with vakra sañcāra in the avarōhaṇa.

The ārōha and avarōha of this rāga are:

s r g m p d n s - s n d p g m r s

He says that no anya svara is used in this rāga and the svaras used are only those which are found in the mēḷakartā to which it belongs.

2) Hindustāni Kāpi is a bhāṣāṅga rāga in which two varieties of gāndhāra, dhaivata and niṣāda are used. The ārōha and avarōha of this rāga are:

s r2 m p n2 s s n1 d n1 p m g2 m d1 p g1 r2 s n2 s

He states that, Kāfi of north mixed with Sindhūra and Pīlū has found its way to the south and is sung under the name of Hindustāni Kāpi, to distinguish it from the orthodox Kāpi of south called Karnāṭaka Kāpi.

In the Hindustāni system the rāga Kāfi belongs to Kāfi thāt (which corresponds to kharaharapriya). Its jāti is sampūrṇa-sampūrṇa. The ārōha and avarōha are:

s r g m p d n s s n d p m g r s

He says that for rañjakatva the svaras tīvra gāndhāra, tīvra niṣāda and kōmal dhaivata are used as in the sañcāra-s

g2 m p g1 r - m p n2 n2 s m p d1 p .

He further states that pure Kāfi is rarely sung and what is rendered as Kāfi contains touches of the rāga Sindhūra. (in which only Kōmal niṣāda is used)

And coming to the rāga Rudrapriyā, he states that there is no rāga called Rudrapriyā, but the rāga Palasi in Hindustāni music resembles the rāga Rudrapriyā of Karnāṭak music.

The ārōha and avarōha of the rāga Palasi are:

s r g m p n s s n p m g r s .

He gives the lakṣaṇa of the Karnāṭaka rāga Rudrapriyā as follows: It is a janya of the mēḷa Kharaharapriya. Its jāti is auḍava-ṣāḍava. In ārōha pañcama and dhaivata are not used and in the avarōha dhaivata is omitted.

The ārōha and avarōha of Rudrapriyā are:

s r g m n s s n p m g r s

According to him, there is a kṛti of Muttusvāmi Dīkṣitar in this kind of Rudrapriyā. But SSP also gives a kṛti of Muttusvāmi Dīkṣitar in this rāga with a different lakṣaṇa for this rāga. The lakṣaṇa of Rudrapriyā of RN coincides with that of the rāga in which the kṛti-s "Lāvaṇya Rāma" and "Sri Mānini" of Tyāgarāja are set.

Another interesting point is that Subbarāma Dīkṣitar states that in the phrase `m g M' n the rāga Rudrapriyā, antara gāndhāra occurs. But in the kṛti-s given in notation in this rāga the antara gāndhāra is not found and it is not known why he had stated like that. Moreover, he gives the rāga Rudrapriyā as a dēśi rāga, the reason for which is not known.

RL is the earliest text to mention the rāga Kāpi and it is also not known why this rāga was classified under the dēśi category, since the texts like RM, RT, RV, SP, RTV, SRC, HK, HP etc. which are said to be leaning towards Northern system do not make a mention of this rāga.

## 2. Husēni

### (a) List of works dealing with this rāga

RL(p.15)  
CDP anu (p.12,v.22.10)  
SS(p.76)  
SC(p.113,v.22.20)  
SSP(p.520,tam.edn)

### (b) The Śruti positions of the svara-s of the parent mēla

TEXT	mELa	Sruti positions						
		s	r	g	m	p	d	n
RL	Śrīrāga	4	9	10	13	17	22	1
CDP anubandham	Śrīrāga	4	9	10	13	17	22	1
SS	Śrīrāga	4	9	10	13	17	22	1
SC	Kharaharapriya	4	8	10	13	17	21	1
SSP	Śrīrāga	4	9	10	13	17	22	1

### (c) The mūrcchana or prayōga-s

RL

The illustrative prayōga-s given are: r g M g r s r g m p m n d p m n d n s S n d p m p d M g r s.

SS

Its svaragati is as follows: r g m g r g, r g m p m n d p m, n d n s, n d p m, p d m g r s, r g r r r s, r g r r r s.

SC

The ārōhaṇa and avarōhaṇa are:  
s r G m p D N S s n D p m G r s

SSP

Its mūrcchana is: s r g M p d n s n d p g r s

### (d) Other details

RL

A dēśi rāga and it is a sampūrṇa rāga.

CDP anubandham

This mentions Huśāni as a rakṭi rāga and a sampūrṇa rāga, having ṣadja as the grahasvara.

SS

A sampūrṇa rāga and has ṣadja for graha, amśa and nyāsa.

SC

This rāga has ṛṣabha as graha, amśa and nyāsa. The ārōhaṇa and avarōhaṇa are sampūrṇa.

### SSP

It says that this is a bhāṣāṅga rāga, sampūrṇa and has ṣadja for graha and it is a rakṭi rāga. madhyamā is dīrgha both in ascent and descent. Madhyamā and niṣāda are jīva svāra-s. Some prayōga-s occur with śuddha dhaivata.(e.g) M P N D p p M n d n s n d p m .

### (f) DISCUSSION

RN gives a rāga called Huśēni in Karnāṭak music under the mēḷa Kharaharapriya (which corresponds to Kāfi thāt) Its jāti is sampūrṇa-sampūrṇa.

Its Ārōhaṇa and avarōhaṇa are:

s r g m p n d m p n d n s-s n s p d m p g r s

A touch of śuddha dhaivata is sometimes given. The following sañcāra-s are characteristic of Huśēni.

p n d m - p n d n s - n d m- g r n s - s g r g m g r - p s n s - p d<sup>1</sup> m p

RN also gives one rāga that belongs to Hindustāni music and he states that as the name itself suggests, it is associated with Mohammedan music. He states that the present day svarūpa of this rāga is a confused one and this rāga is not sung. He also states that in the Hindustāni rāga Dēśi or Dēśi tōḍi, there are certain groups of svaras which sound like the rāga Huśēni of south. He also gives one rāga Huśēni kānaḍa in Hindustāni music and states that there is no rāga in Karnāṭak music which resembles this rāga of north.

In the present day Hindustāni system the rāga Hussaini, as heard from the rendering of this rāga by Mohd. Afzal Khan and Mohd. Hafiz Khan takes the notes ṣadja, tīvra ṛṣabha, kōmal gāndhāra, Śuddha madhyama, pañcama, śuddha dhaivata and kākali niṣāda. The major sañcāra-s seen this rendering are: m p n<sup>2</sup> s ;;; G R; R G S ; ; S R R M P N S ; ; D P ; ; M P N S N S ; ; ; S R M D P ; ; M M ; D P ; M P N S G R ; ; S R G S ; ; S R N ; ; M P N S N S ; ; R G S ; ; S R N ; ; S

Thus the present day practice of this rāga Huśēni in both the systems are different.

Regarding the classification of this rāga as "dēśi" in RL and "rakṭi" in the anubandham of CDP and SSP, the following observataions are made:

\* "Hausēni" mentioned in RM is the earliest mention of this rāga.

\* RL is the earliest text to describe this rāga.

\* As stated by RN, this rāga name suggests Mohammedan origin.

\* SSP is the earliest text to mention the usage of Śuddha dhaivata.

\* The lakṣaṇa of this rāga as given in RL corresponds to the modern practice when sung with Śuddha dhaivata in some places.

\* There is a svarajati "Ē Māyalādirā" in this rāga by Melattūr Vīrabhadrayya ( early 18th century) given in SSP. The composing of this svarajati and perhaps some composition in this rāga earlier to it, would have changed the status of this rāga from "dēśi" in RL to "rakti" in CDP anubandham.

According to RM, Jijāvanti is the corresponding Indian rāga for the persian rāga Hausēni. In the opinion of Ananth Vaidyanathan, the rāga Husēni of Hindustāni system as heard in the above mentioned recording has sancāra-s resembling Jijāvanti as it existed earlier. So the mention in RM of Hausēni being equivalent to Jijāvanti seems to be confirmed. With regarding to Husēni having come from North, it is seen that the melodic sañcāra-s of the South Indian Husēni and the North Indian Husēni/Jijāvanti differ.

In the North, the Jijāvanti seems to have undergone transformation. The rāga Husēni is very rarely sung in the north. In the South, the present day Jujāvanti, to some extent resembles the Jaijaivanti of Hindustāni system. The Husēni as described in RL differs melodically from the Husēni of north, as heard in the recording. Hence after the arrival of the rāga Husēni in Karnāṭaka music, it is possible that either the rāga Husēni underwent transformation in Karnāṭaka or in the Hindustāni music.



### 3. Māruva

#### (a) List of works dealing with this rāga

RL(p.43)  
 HK(p.16,v.52)  
 CDP anu(p.9,v.22)  
 SS(p.84)  
 SC(p.96,v.15.14)  
 SSP(p.224)  
 GB

#### (b) The Sruti positions of the svara-s of the parent mELa

Text	Mēla	Śruti positions						
		s	r	g	m	p	d	n
RL	Mālavagauḷa	4	7	12	13	17	20	3
HK	KēdAra	4	7	11	13	17	20	2
CDP anu	Mālavagauḷa	4	7	12	13	17	20	3
SS	Mālavagauḍa	4	7	12	13	17	20	3
SC	Māyāmālavagauḷa	4	6	12	13	17	19	3
SSP	Mālavagauḷa	4	7	12	13	17	20	3
GB	Māyāmālavagauḷa	4	6	12	13	17	19	3

#### (c) The mūrccana or prayōga-s

RL

The illustrative prayōga-s are as follows:

S n d p m p G r s g m d p m | p N s | G r r s n | d p N s | G m p g r s | G r s |

Prabandha and sūlādi prayōga-s are also given.

HK

The mūrccana given for this rāga is g M p S n d p M g S

SS

The illustrative prayōga-s are:

s n d p m g r s g m d p m p N S g S r r s N d p N S g G m p g r S G r s N s s S.(AlApa prayōga-s )

d d p m p s S S G G m r R g R r s n S s d s s g r r s n d d p m p s s n d p d m p g m g r s (Gīta prayōga-s)

SC

The mūrccana is :s g M P d N S N d p M P m G r S

SSP

Its mūrccana is : s g m d n s s n d p g m g r s r g r s.

It also gives the following sañcāra-s which are stated to be rāga cāya sañcāra-s. d m p n s, d p / d m g r s . r n d / p M, p d M, p n s G, m d m g r s . Further it is stated that the sañcāra-s touching mandra madhyama are rañjaka and Jīva svara prayōga-s .

GB

The ārōhaṇa and avarōhaṇa are:

s g m p n s s n d m p m g r s.

#### (d) Other details

RL

A dēśi rāga; a sampūrṇa rāga.

SS

It says it is a sampūrṇa rāga having ṣadja as graha.

SC

This rāga has ṣadja for graha, amśa and nyāsa. Ṛṣabha is varja in ārōhaṇa which is also vakra whereas the avarōhaṇa is vakra sampūrṇa.

SSP

It is a bhāṣāṅga rāga ; a sampūrṇa; ṣadja is graha; a dēśi rāga; ṛṣabha is varja in ārōhaṇa.

#### (e) Related rāga-s

RV(p.109,v.15) mentions one rāga Māravi as a janya of Vasantabhairavi for which the śruti positions are as follows:

s	r	g	m	p	d	n
4	7	12	13	17	20	1

This rāga has gāndhāra for graha and amśa and ṣadja as nyāsa. ṛṣabha and dhaivata are varja.

RM (p.10,v.11) gives a rāga by name Māru under Gauḍi mēḷa. The Gauḍi mēḷa takes the svaras in the following śruti positions:

s	r	g	m	p	d	n
4	7	12	13	17	20	3

This rāga takes ṣadja as graha, amśa and nyāsa. ṛṣabha and dhaivata are varja in this rāga.

SRC(p.17) gives a rāga Māravi under Mālavagaṇḍa which takes the Śruti positions as follows:

s	r	g	m	p	d	n
4	7	12	13	17	20	3

The rāga Māravi has ṣaḍja as graha, amśa and nyāsa and ṛṣabha and dhaivata are varja.

SP(p.65,v.452) gives Māru taking the śuddha svaras which are in the śruti positions as follows:

s	r	g	m	p	d	n
4	7	9	13	17	20	22

In this rāga gāndhāra is the graha svara and dhaivata is varja in ārōha. It mentions three gamaka-s for gāndhāra namely chyavita, agrasvastāna and svastāna and gives niṣāda a gamaka called Āndholi.

HP

Gives Māru under Kēdāra mēḷa which has the following śruti positions:

s	r	g	m	p	d	n
4	7	11	13	17	20	2

It says that it is a ṣaḍava rāga, ṛṣabha being varja.

#### (f) DISCUSSION

RN (p.140,vol.3) gives the rāga Mārva of Karnāṭak music under the 15th māḷa Māyāmālavagauḷa. Its jāti is auḍava - sampūrṇa with vakra sañcāra in ārōha. There are two types in this rāga.

Type 1: The ārōha and avarōha of this type are:

s g m p n s - s n d m g r s .

ṛṣabha and dhaivata are omitted in this type.

Type 2: The ārōha and avarōha of this type are:

s g m d n s - s n d p g m g r s r g r s .

ṛṣabha and pañcama are omitted in this type.

RN gives a rāga Mārwa of Hindustāni music under the Mārwa thāt.(corresponding to the 53rd mēḷa) Its jāti is ṣaḍava – ṣaḍava. pañcama is omitted. The ārōha and avarōha of this rāga are:

s R g m\* D - n d s - R - n D - m\* g r -s

Halts on ṛṣabha and dhaivata give a characteristic charm to this rāga.

The current svarūpa of this rāga is known through the two compositions given in SSP. The second type ārōhaṇa and avarōha of this rāga given in RN is the same as given in SSP. This rāga is not much in vogue in the present day.

Thus after the period of RN, this rāga has not changed very much in Hindustāni system. This is evident from hearing on to the rendition of this rāga by Gangubai Hangal (Inreco 2711-0078) and Ustad Amir khan.(EMI-6TCS 02B 5090)

The observations made from the above details can be summarised as follows:

\*The lakṣaṇa of this rāga given in the texts (except RV and SP ) is more or less similar to that given in RL.

\*RL is the earliest rāga to mention this rāga and this rāga is mentioned as a dēśi rāga in SSP also. It is interesting to note that the CDP anubandham has not classified this rāga under any category.

Regarding the categorizing of this rāga as 'dēśi', it is seen that `Mārwa' of Hindustāni system is a rāga which has prati madhyama and the dhaivata too is different from that in the Karnāṭaka system. Further, in the rāga Mārwa of Hindustāni system pañcama is varja. It is however possible that either Mārva mentioned in the Northern and Southern lakṣaṇa grantha-s is different from Mārwa of Hindustāni music or the Mārva of the 17th century underwent change in the North and exists today in a slightly altered state.

#### 4.Gaudipantu

##### (a) List of works dealing with this rāga

RL(p131)  
CDP anubandam(p.9,v.21)  
SS(p.84)  
SC(p.98,v.15.23)  
SSP(p.220,tam.edn.)  
GB

##### (b) The śruti positions of the svara-s of the parent mēḷa

Text	Mēḷa	Śruti positions						
		s	r	g	m	p	d	n
RL	Māḷavagauḷa	4	7	12	13	17	20	3
CDP anubandham	Māḷavagauḷa	4	7	12	13	17	20	3
SS	Māḷavagauḷa	4	7	12	13	17	20	3
SC	Māyāmāḷavagauḷa	4	6	12	13	17	19	3
SSP	Māḷavagauḷa	4	7	12	13	17	20	3
GB	Māyāmāḷavagauḷa	4	7	12	13	17	20	3

##### (c) The mūrccana or prayōga-s

RL

The prayōga-s are: r m p N s s r r s n d p m g r s r g r r s n d p N s S

r M p n s r s n S s - Gitaprayōgā

r m p d p m g r m p d p s n d p m g r s - Sūlādiprayōgā

SS

The illustrative prayōga-s are:

r m p N s S r r s n d p m g r s r g r r s n d p N s S r M p N s r s n S S

SC

The mūrccana given under it is: s r G r m P D P n s N d p M g R

SSP

The mūrccana is: s r m p n s s n d p m g r s

GB

The ārōhaṇa and avarōhaṇa are:

s r g r m p d p n s - s n d p m g r s.

(d) Other details

RL

A dēśi rāga and a sampūrṇa having gāndhāra and dhaivata as varja in ārōhaṇa whereas the avarāhaṇa is krama.

CDP anubandham

A rakṭi rāga having ṣaḍja for graha. Gāndhāra and dhaivata are absent in ārōhaṇa.

SS

This rāga has ṣaḍja for graha and amśa . It is sampūrṇa, gāndhāra and dhaivata are absent in ārōha.

SC

This rāga has ṣaḍja as graha, nyāsa and amśa. The ārōhaṇa is vakra sampūrṇa whereas the avarōhaṇa is krama sampūrṇa.

SSP

A rakṭi rāga and a bhāṣāṅga rāga, a sampūrṇa rāga having ṣaḍja as graha and gāndhāra and dhaivata are varja in ārōhaṇa.

(e) Related rāga-s

GB gives a rāga Gauḍipantu under the 51st mēḷa with the ārōhaṇa and avārōhaṇa s r m p n s - s n d p m d m g r s

(f) DISCUSSION

RN gives a rāga called Gauḷipantu which is derived from the 15th mēḷakarta Māyāmālavagauḷa which corresponds to Hindustāni Bhairav thāt.

It states that three sets of ārōha and avarōha are suggested for this rāga.

1) This type is of sampūrṇa-sampūrṇa jāti, with vakra sañcāra in ārōha. The ārōha and avarōha are: s r g r m p d p n s - s n d p m g r s

2) This is of Auḍava- sampūrṇa jāti. There are no vakra sañcāra-s. Gāndhāra and dhaivata are omitted in Ārōha. The Ārōha and avarōha are: s r m p n s - s n d p m g r s

3) This is also of Auḍava- sampūrṇa jāti, with gāndhāra and dhaivata omitted in ārōhaṇa. There is vakra sañcāra in avarōhaṇa. The ārōha and avarōha are: s r m p n s - s n d p m p d m g r s

He states that the last mentioned ārōha and avarōha have been fixed by the Madras Music Academy Conferences.

He gives another rāga by name Gauripantu under the 51st mēḷa Kāmavardhani and gives its ārōha and avarōha as:

s r m p n s

s n d p m\* p d m\* g r s

He further states that there is no rāga by name Gauḷipantu or Gauripantu in Hindustāni music.

The lakṣaṇa of this rāga given in all the texts is similar and this also coincides with the current practice of this rāga. Eventhough this rāga is mentioned as a janya of Mālavagauḷa mēḷa, in the current practice the madhyama is rendered slightly higher than the śuddha madhyama but it is lower than prati madhyama.

Since this rāga is not mentioned in the Northern texts, and RN also stating that there is no rāga by name Gauḷipantu in Hindustāni system, it is not clear why this rāga should have classed under "dēśi".

## 5. Sāvēri

### (a) List of works dealing with this rāga

RL(p.45)  
 SMK(p.41)  
 RM(p.13,v.32)  
 SRC(p.19)  
 RV(p.111,v.21,p.116,v.40)  
 CDP(p.63,v.105,106)  
 SP(p.58,v.446)  
 CDP anu(p.9,v.15,23)  
 SS(p.84)  
 SC(p.93,v.15.1)  
 SSP(p.228,tam.edn.)  
 GB  
 SSPS(p.494)

### (b) The śruti positions of the svara-s of the parent mēḷa

Text	Mēḷa	Śruti positions						
		s	r	g	m	p	d	n
RL	Mālavagauḷa	4	7	12	13	17	20	3
SMK	Sāraṅganāṭa	4	9	12	13	17	22	3
RM	Kēdāra	4	9	12	13	17	22	3
SRC	Kēdāra	4	9	12	13	17	22	3
RV	Mallār	4	9	12	13	17	22	3
CDP	Gauḷa	4	7	12	13	17	20	3
SP		4	7	10	13	17	20	22
CDP anubandham	Mālavagauḷa	4	7	12	13	17	20	3
SS	Mālavagauḷa	4	7	12	13	17	20	3
SC	Māyāmālavagauḷa	4	6	12	13	17	19	2
SSP	Mālavagauḷa	4	7	12	13	17	20	3
GB	Māyāmālavagauḷa	4	7	12	13	17	20	3

### (c) The mūrccana or prayōga-s

RL

The illustrative prayōga-s are:

d s r m g r m p d d n d p m | p d s n d s | n d p m g r s | r g r r | s n d S s

SP

The illustrative prayōga-s given for this rāga are:

d s r m m g r s r g r S d d s r m M p d d p M g r | s r g r r s S d d s s r r m m p d d p m p M m r s | s  
r g r r s S d d m s r r m m p d d p m p M s r s | s r m r r s S d



SS

The illustrative prayōga-s are:

d s r m g r m p d d n d p m p d s n d s n d p M r s r g r s n s S s S

SC

The mūrcchana is as follows: s r M p d SS n - d p m G r S r s

SSP

The mūrcchana is: s r m p d s s n d p m g r s

GB

The ārōhaṇa and avarōhaṇa are as follows:

s r m p d s - s n d p m g r s

#### (d) Other details

RL

A dēśi rāga and a sampūrṇa rāga with gāndhāra and niṣāda as varja in ārōhaṇa whereas the avarōhaṇa has a neat progression of svaras.

SMK

It is an auḍava rāga, gāndhāra and niṣāda being varja. Dhaivata is the graha, amśa and nyāsa.

RM

Ṣadja and pañcama are varja in the rāga Sāvēri. Dhaivata is graha, amśa and nyāsa.

SRC

In this rāga dhaivata is the graha, amśa and nyāsa svara. Ṣadja and pañcama are varja in this rāga.

RV

Ṣadja and pañcama are varja in this rāga and it has dhaivata as graha, amśa and nyāsa.

CDP

It states that gāndhāra and nishada are varja in the ārōhaṇa and pañcama is graha, amśa and nyāsa.

SP

It says that niṣāda is varja in ārōhaṇa and gāndhāra and niṣāda are varja. [note: This description in SP is not clear]

The anubandham of CDP

Mentions Sāvēri as a rakti rāga with gāndhāra and niṣāda being varja in ārōhaṇa.

SS

It says that it is a sampūrṇa rāga having ṣadja as graha, amśa and nyāsa. gāndhāra and niṣāda are varja in ārōhaṇa.

SC

Sāvēri rāga has madhyama as the graha, amśa and nyāsa and gāndhāra and niṣāda are varja in ārōhaṇa whereas the avarōhaṇa is krama.

SSP

A rakti rāga.

SSPS

A janya of Mālavagauḷa mēḷa, sampūrṇa, gāndhāra and niṣāda are varja in ārōhaṇa. Sādharaṇa gāndhāra, antara gāndhāra, kaiśiki niṣāda and kākali niṣāda figure in the rāga according to phrases.

#### (e) Related rāga-s

SR mentions one rāga "Sāvāri", as a bhāṣāṅga under dēśi rāga-s.

RM(p.10,v.9) mentions a rāga namely āsāvāri under Gauḍi mēḷa which has the śruti positions for its svaras as follows:

s	r	g	m	p	d	n
4	7	12	13	17	20	3

This rāga has madhyama as the graha , amśa, and nyāsa svara. It is a sampūrṇa rāga.

RV(p.111,v.21) mentions a rāga namely Āsāvēri as a janya of Mālavagaṇḍa mēḷa which has the śruti positions as follows:

s	r	g	m	p	d	n
4	7	12	13	17	20	3

In this rāga madhyama is graha, amśa and ṣadja is nyāsa svara.

HK(p.11,v.27,p.12,v.29) gives two rāgas Āsāvāri and Sindhi Āsāvāri, both under Gauri mēḷa. The Gauri mēḷa takes the svara-s in the following śruti positions:

s	r	g	m	p	d	n
4	6	11	13	17	19	2

The mūrccana for Āsāvāri is m p d s n d p m g r s

The mūrccana for Sindhi Āsāvāri is m p d s r s n d p m g r s d s r

HP(p.12,v.56) mentions Āsāvāri with the svara-s in the following śruti positions:

s	r	g	m	p	d	n
4	6	11	13	17	19	2

RT(p.6) mentions Āsāvāri under Gauri mēla which has the following śruti positions:

s	r	g	m	p	d	n
4	6	11	13	17	19	2

#### (f) DISCUSSION

RN(p.77,vol.4) gives the rāga Sāvēri of Karnāṭaka music under the 15th mēlakartā Māyāmālavagauḷa.(corresponding to Bhairav thāt) Its jāti is auḍava-sampūrṇa. In ārōha gāndhāra and niṣāda are omitted.

The ārōha and avarōha of Sāvēri are:

s r m p d s - s n d p m g r s.

jīva svaras of this rāga are ṛṣabha and dhaivata.

RN also gives one Sāvēri of Hindustāni music and states that this rāga of Karnāṭaka music is gradually becoming popular in Hindustāni music. Its jāti is auḍava - sampūrṇa. Gāndhāra and niṣāda are omitted in the ārōha. The ārōha and avarōha are :

s r m p d s - s n d p m g r s

Since RN mentions that there is no rāga called Sāvēri in Hindustāni Music and also since there is no equivalent rāga for the Karnāṭak rāga Sāvēri the following observations are made with regard to Karnāṭaka system only.

\* The lakṣaṇa of this rāga in RL, CDP, CDP anubandham, SS, SC, SSP and GB are similar.

\* Some texts mention ṛṣabha in the 9th śruti position whereas according to RL and above mentioned texts it is in the 7th śruti positions.

\* The rāga Asāvēri or Āsāvāri mentioned in the text RV, RM, HK, HP and RT resembles the Sāvēri of RL.

\* The descriptions given for the rāga Sāvēri in the text RL, etc. resembles the present day practice of this rāga.

\*. Since the lakṣaṇa of this rāga given in CDP coincides with that found in the later RL, and also the lakṣaṇa of Sāvēri given in the northern texts are different, it is difficult to say if this rāga had really come from North.

\* If it is to be considered as a dēśi rāga, then the reason for the change of the category of this rāga from dēśi in RL to rakti in CDP anubandham is exactly not known.

## 6.Pūrvi

### (a) List of works dealing with this rāga

RL(p.129)  
 RM(p.11,v.18)  
 RV(p.110,v.17)  
 SP(p.59,v.452)  
 SRC(p.16)  
 CDP anu (p.9,v.15.20)  
 SS(p.84)  
 SC(p.99,v.15.30)  
 SSP(p.215.tam.ed)  
 GB

### (b) The Śruti positions of the svara-s of the parent mēḷa

Text	Mēḷa	Śruti positions						
		s	r	g	m	p	d	n
RL	Māḷavagauḷa	4	7	12	13	17	20	3
RV	Māḷavagaḍa	4	7	12	13	17	20	3
CDP anubandham	Māḷavagaḍa	4	7	12	13	17	20	3
RM	Gauḍi	4	7	12	13	17	20	3
SP	Gauri	4	6	10	13	17	19	1
SRC	Māḷavagaḍa	4	7	12	13	17	20	3
SS	Māḷavagauḷa	4	7	12	13	17	20	3
SC	Māyāmāḷavagauḷa	4	6	12	13	17	19	3
SSP	Māḷavagauḷa	4	7	12	13	17	20	3

### (c) The mūrccana or prayōga-s

RL

The illustrative prayōga-s are:

S g r g m p d N d d p S s (n d p m g p m g G r s )

SP

The illustrative prayōga-s are:

s r g m p d n s s n d p d m p p g g r G g m p p m g r s

SS

The svarāgati in ālāpa is:

S g r g m p d N d d p S, s n d p m g p m g G r s

SC

The mūrccana is:

s r G m p D N S s n D p m G r s

SSP

The mūrccchana is : s r g m p d n s

s n d p m g r s

r s n n N, s g g m P N, p s N, n s N N, n s G G, g m d m G, d m G, m p d m G, S G M G, p m G, S G M, m p N d p| are jīva svāra sañcāra-s.

GB

The ārōhaṇa and avārōhaṇa are:

s r g M d n s s n d p m g r s

(d) Other details

RL

A `dēśi' rāga with straight progression of svaras in both ārōhaṇa and avārōhaṇa.

RM

This rāga has ṣadja as graha, amśa and nyāsa.

SP

Mentions Pūrvi as taking ṣadja as amśa and nyāsa.

SRC

Pūrvi has ṣadja as graha, amśa and nyāsa. It is a sampūrṇa rāga.

The anubandham of CDP

Classifies Pūrvi under rakti as well as dēśi category. It states that this rāga has ṣadja as graha svāra and it is a sampūrṇa rāga.

SS

A sampūrṇa rāga having ṣadja as graha and amśa.

SC

This rāga has ṣadja as nyāsa, amśa and graha. The ārōhaṇa and avārōhaṇa are krama sampūrṇa.

SSP

Gives this as a dēśi rāga and says that this is also a rakti rāga. It is a sampūrṇa janya of Mālavagauḷa mēḷa and a bhāṣāṅga rāga having ṣadja as graha.

## (f) DISCUSSION

RN(p.237,vol.3) gives the rāga Pūrvi of Karnāṭak music under the 15th mēḷakarta Māyāmālavagauḷa (which corresponds to Bhairav thāt) Its jāti is ṣāḍava - sampūrṇa. pañcama is omitted in ārōha.

The ārōha and avarōha of Pūrvi are:

s r g m d n s s n d p m g r s

RN also gives a rāga Pūrvi of Hindustāni music which belongs to Pūrvi thāt. Its jāti is sampūrṇa - sampūrṇa. He states that there are two types of Pūrvi. In one type only prati madhyama is used. In the second type both tīvra madhyama and kōmal madhyama are used.

The ārōha and avarōha of the two types of Pūrvi are:

Type 1: s - r g - m\* p d n s - s n d p m\* - g r s

Type 2: s - r g - m\* p d n s - s n d p - m\* g r m l g r g r s

The following observations can be made based on the above details:

\* Except for SP, the description of this rāga in all the texts is similar.

\* Since RL is the earliest Southern text to mention this rāga, and since many of the pre- RL Northern texts like SP, SRC and RM etc., mention this rāga this rāga must have come from North probably during the period of RL.

\* Eventhough the mūrccana for this rāga in SSP is given as a krama ārōha and avārōha, the kriti-s, gītas and sañcāri given under this rāga, it is seen that ṛṣabha and pañcama are omitted in ārōha.

\* The Current svarūpa of this rāga is known only through the kriti of Muttusvāmi Dīkṣitar given in SSP and in the kṛti the sañcāra-s given by Subbarama Dīkṣitar are seen.(given under the section mūrccana and prayōga-s )

\* In Hindustāni Music in the current practice, according to the rendering of this rāga by Nazakat Ali and Salamat Ali, (HMV, EALP 1264) both varieties of Madhyama are used.

\* Regarding the category of this rāga, RL mentions this as a "dēśi" rāga whereas CDP anubandham mentions this rāga under "rakti" as well as "dēśi" category, for which the reason is not known.

\*But SSP that has followed CDP anubandham to a large extent states that this is a "dēśi" rāga, which is also a rakti rāga.

Since the svarūpa of this rāga in Karnāṭak system has not changed much, and the present practice is known through only one song of Muttusvāmy Dīkshitar, and also the CDP anubandham and SSP classifying this rāga under both "dēśi" and "rakti", it is difficult to find the reason for the classification of this rāga under two categories.

## 7. Bibhāsu

### (a) List of works dealing with this rāga

RL(p.101)  
 RM(p.10,v.4.10)  
 RM(p.14,v.9.43)  
 SP(p.44,v.25,274)  
 The anubandham of CDP(p.10,v.15.27)  
 HK(p.10,v.18)  
 HP(p.11,v.53)  
 RT(p.6)  
 SS(p.85)  
 RN(p.105-109,v.1)  
 SSP (p:246.tam.ed)

### (b) The śruti positions of the svāra-s of the parent mēḷa

Text	Mēḷa	Śruti positions						
		s	r	g	m	p	d	n
RL	Mālavagauḷa	4	7	12	13	17	20	3
RM (Vibhāsa)	Dēśikāra	4	10	12	13	17	20	3
SP (Vibhāsa)		4	6	9	15	17	19	2
HK	Gauri	4	6	11	13	17	19	2
HP	Gauri	4	6	11	13	17	19	2
RT	Gauri	4	6	11	13	17	19	2
SS	Mālavagauḷa	4	7	12	13	17	20	3
SSP	Mālavagauḷa	4	7	12	13	17	20	3

### (c) Mūrcchana or prayōga-s

RL  
 S r r g r s d s r g p d n | n S n n D p g r p d p d p g r r s

SP  
 The illustrative prayōga-s are:  
 g p d s r g P m g r s m n d p d m m n d n d p g p m g r s  
 s r s r s s n d p d m m n d n d p g p m G r s  
 s r s s s n d p d d S r r M p m G r M

HK  
 The mūrcchana for Vibhāsa is p D n S n d p M g r S

HP  
 The mūrcchana is g p d s d p g r g r s

SS

The illustrative prayōga-s are:

S r r g r s D s r g p d n | n S n n D p g r p d p d p g p g r r s

SSP

The mūrcchana is: s r g p d s s n d p m g r s

gg\dp,d m/pG,Dp mG,dsrG,mgdp mG,srg mG,dp mG are jīva svāra sañcāra-s

#### (d) Other details

RL

A dēśi rāga and a śāḍava rāga with madhyama being varja.

SP

The mūrcchana of this rāga starts with gāndhāra, pañcama is the amśa and madhyama and niṣāda are varja in ārōhaṇa.

CDP anubandham

Mentions this as a dēśi rāga.

HP

Bibhāsa is given as an auḍava rāga with madhyama and niṣāda being varja.

SS

In this rāga madhyama is absent and hence śāḍava. Śadja is amśa and graha.

SSP

A rakti rāga (Rāmakali) from north (i.e) a dēśi rāga. It is a bhāṣāṅga rāga, sampūrṇa, śadja is the graha svāra, madhyama and niṣāda are varja in ārōhaṇa. It further says that there is a tradition of singing the madhyama as prati madhyama. It also says that this rāga is called as Bibhās in other regions.

#### (e) Related rāga-s

RM(p.10,v.4.10) mentions Rāmakali as a janya of Gauḍi mēḷa which has the śruti positions as follows:

s	r	g	m	p	d	n
4	7	12	13	17	20	3

RV(p.110,v.20) mentions a rāga called Rāmakari as a janya of Mālavagauḷa. The svaras taken by the Mālavagauḷa mēḷa are in the śruti positions as follows:

s	r	g	m	p	d	n
4	7	12	13	17	20	3

The rāga Rāmakari has śadja for graha, amśa and nyāsa.

RTV(p.14) mentions a rāga Rāmakari which has the śruti positions as follows:



s r g m p d n  
4 6 10 15 17 19 1

In this rāga, madhyama and niṣāda are varja in Ārōha, pañcama is the amśa svara and the mūrccana starts with gāndhāra. (e.g)g p d s s n d d p m p m g r s

CDP anubandham

Rāmakali is given as a janya of Mālavagauḷa mēḷa, which takes the śruti positions as follows:

s r g m p d n  
4 7 12 13 17 20 3

In this rāga madhyama and niṣāda are varja in ārōhaṇa and ṣadja is graha and it is a sampūrṇa rāga.

HK

The rāga Rāmakari is mentioned as a janya of Gauri mēḷa which has the śruti positions as follows:

s r g m p d n  
4 6 11 13 17 19 2

The mūrccana for Rāmakari is g p d s n d p g m g r s

HP

The rāga Rāmakali is given as a janya of Gauri mēḷa which has the śruti positions as follows:

s r g m p d n  
4 6 11 13 17 19 2

Madhyama and niṣāda are varja in ārōhaṇa, dhaivata is the amśa, gāndhāra nyāsa and it is a sampūrṇa rāga.

The mūrccana is: g p d s s n d p g m g r s s r g

## (f) DISCUSSION

SSP mentions a rāga called Rāmakali and after giving the lakṣaṇa Subbarāma Dīkshitar says that this rāga is called as Bibhās in other regions. This seems to be an interesting statement because most of the texts mention both Bibhās and Rāmakali under different mēḷa-s with different lakṣaṇa-s.

When the lakṣaṇa of Bibhāsu given in RL is compared with that in other works, the following observations are noted.

\* The lakshaNa of Bibhāsu given in RL and SS are similar.

\* The lakshaNa of Bibhās given in RL does not coincide with the Rāmakali of SSP. In RL it is mentioned that it is a ṣāḍava rāga with madhyama being varja. But SSP gives it as a rāga where madhyama and niṣāda are varja in the Ārōhaṇa whereas the avārōhaṇa is sampūrṇa.

\* RL mentions this rāga as a dēśi rāga whereas SSP gives it as a rakṭi rāga from north. Here also it is very interesting to note that the anubandham of CDP gives both Bibhās and Rāmakali in the list of dēśi rāga-s but only the lakṣaṇa of Rāmakali is given.

\* Many of the texts ( RV, RM, CDP anubandham, RTV, HK and HP ) mention the rāga-s Rāmakari and Vibhāsa and it is seen that the lakṣaṇa of the rāga Rāmakari given in these texts match well with the lakṣaṇa of Rāmakali in SSP.

Since Bibhāsu is given as a dēśi rāga in RL and in the anubandham of CDP, it is clear that this rāga had come from north and hence the study of the lakṣaṇa of the Hindustāni rāga Bibhās is considered essential at this stage.

In the RN of B.Subba Rao, he gives three rāga-s by name Bibhās under different thāṭa-s and also one rāga Bibhāsu (under Māyāmālavagauḷa mēḷa) which he states as belonging to Karnāṭak system.

1) The first type is derived from bhairav thāṭ (which corresponds to our Māyāmālavagauḷa madhyama and niṣāda are varja in this rāga.

The Ārōhaṇa and avārōhaṇa of this rāga are:

s r g p d s - s d p g r s

2) The second type is under Pūrvi thāṭ (which corresponds to our Kāmavardhani) In this type madhyama and niṣāda are varja in Ārōhaṇa.

The Ārōhaṇa and avārōhaṇa are:

s r s g p d s s n d p m p d p g r s

3) The third type is under Mārṇā thāṭ (which corresponds to our Gamanaśrama) The ārōhaṇa is vakra and niṣāda is varja in Ārōhaṇa.

The Ārōhaṇa and avārōhaṇa are:

n r g p p g m d s s d m d p- p g r s

The Karnāṭak rāga Bibhāsu (acc.to B.Subba Rao) has no equivalent rāga in the Hindustāni system.

He gives the Ārōha and avārōha as:

s r g p d s s d p m r s

Since SSP mentions that the 'Rāmakali' is called as 'Bibhās' in other places the lakṣaṇa of the Hindustāni rāga Rāmakali is also taken for study.

RN(p.15,vol.4) states that there are three kinds of Rāmkali and all the three types of Rāmkali belong to Bhairav thāṭ.

The three types of Rāmkali are:

1) In the first type ṛṣabha and niṣāda are omitted in the ārōha. Its jāti is auḍava-sampūrṇa.

The Ārōha and avārōha are:

s g m p d s s n d p m\* p d n l d p g m r s

2) The second type is of śaḍava-sampūrṇa jāti. In the ārōha ṛṣabha is omitted.

The Ārōha and avārōha are:

s g m p d n s s n d p m\* p d n l d p g m r s

3) The jāti of this type is sampūrṇa-sampūrṇa.

The Ārōha and avārōha are

s r g m p d n s s n d p m\* p d n l d p m g m r s

In all the three types the svaras used are kōmal ṛṣabha, tīvra gāndhāra, śuddha madhyama and tīvra madhyama, kōmal dhaivata and tīvra niṣāda. Tīvra madhyama is used only in the avārōha as m\*p d n d p. He says that this is a feature of Rāmkaḷi.

He also gives one rāga Rāmkaḷi of Karnāṭak music which is classified it under the mēḷa Māyāmāḷavagaṇa (which corresponds to Hindustāni Bhairav thāt) Its jāti is auḍava-sampūrṇa. Madhyama and niṣāda are omitted in the ārōhaṇa. The ārōha and avārōha are:

s r g p d s s n d p m g r s

He further says that this rāga sounds like a combination of the Hindustāni rāgas Bibhās in ārōha and Bhairav in avārōha, but this rāga has no resemblance to the Hindustāni rāga Rāmkaḷi.

At present the rāga Bibhās has become obsolete in Karnāṭak system and the lakṣaṇa of the rāga Rāmkaḷi is known only through the kṛti given in this rāga in SSP. It is clear that Bibhās is purely a North Indian rāga that came to south during the period of RL. But this rāga is not in existence today. Likewise, as SSP says, the rāga Rāmkaḷi is also a north Indian rāga (The anubandham of CDP mentions it as a dēśi rāga). But why SSP should say that this rāga is a rakti rāga from North that is a dēśi rāga which is also rakti is not clear.

But the rāga Bibhāsa today (in the Hindustāni system) is different from that of the lakṣaṇa given in RN. While analysing the renderings of this rāga by two Hindustāni musicians, namely Pt.Mallikarjun Mansur and Roshan Ara Beghum, one can notice the handling of two different kinds of Bibhās.

1) The notes taken in the Bibhās rendered by Pt.Mallikarjun Mansur (private collection) are: śaḍja, kōmal ṛṣabha, tīvra gāndhāra, pañcama, tīvra dhaivata and tīvra niṣāda. Sometimes the usage of tīvra madhyama is also seen. The major sañcāra-s found in this rāga are:

g P p D d p p g g r R S , d G p D p G R r S , S G R G P P ,  
g P d g p D , g P , d s d p P G R R S .

2) The notes taken in the Bibhās rendered by Roshan Ara Beghum (MID 7005) are:

ṣadja, kōmal ṛṣabha , antara gāndhāra, tīvra madhyama, pañcama, kōmal dhaivata, tīvra niṣāda. The sañcāra-s seen in this rāga are: n s n R, g r g r, m g R, g R S, P s n R, r M g, m g g r R, m g m R, g R S, n s m g P, m g P m d P m G r G m d n R s n p m g R g R S.

Likewise to analyse the current practice of the rāga Rāmkaḷi of the Hindustāni system, the rendering of this rāga by Pt. Bhimsen Joshi (Music Today, A 91004) is taken up for study. The rāga Rāmkaḷi rendered by him takes the notes: ṣadja, kōmal ṛṣabha , tīvra gāndhāra, both kōmal and tīvra madhyama, pañcama, kōmal dhaivata, both kōmal and tīvra niṣāda.

The sañcāra-s found in this rāga are:

G ; g m2 d d p m2 g r s ; G ; m2 R ; ; R s ; s r g m1 p G ; ; m g p m g r s

The tīvra madhyama is used in the avārōhaṇa and kōmal niṣāda is used in the sañcāra "m p d n1 d p"

Thus one can arrive at, that the rāga Rāmkaḷi of the Hindustāni system resembles the rāga Rāmkaḷi given in SSP, if sung with prati-madhyama.

But the rāga Rāmkaḷi of SSP is in no way identical with the rāga Bibhās of RL and it is not known why SSP has stated that, "Rāmkaḷi is called as `Bibhās' in other regions".

## 8. Bilāhūrī

### (a) List of works dealing with this rāga

RL(p.83)  
 CDP anu.(p.15,v.29.20)  
 SS(p.95)  
 SC(p.128,v.29.16)  
 SSP(p.875,tam.ed)  
 GB  
 SSPS(p.494)

### (b) Śruti positions of the svara-s of the parent mēḷa

Text	Mēḷa	Śruti positions						
		s	r	g	m	p	d	n
RL	Śaṅkarābharaṇam	4	9	12	13	17	22	3
CDP anubandham	Śaṅkarābharaṇam	4	9	12	13	17	22	3
SS	Śaṅkarābharaṇam	4	9	12	13	17	22	3
SC	Dhīraśaṅkarābharaṇa	4	8	12	13	17	21	3
SSP	Dhīraśaṅkarābharaṇa	4	9	12	13	17	22	3
GB	Śaṅkarābharaṇam	4	8	12	13	17	22	3
SSPS	Śaṅkarābharaṇam	4	8	12	13	17	21	3

### (c) The mūrccana or prayōga-s

RL

The illustrative prayōga-s are:

s r g p m g g r s | r g p d s n | d | S n d p m m g r s n d r S.

gIta prayōga-s are also given under this rāga.

SS

The illustrative prayōga-s are:

s r g p m g g r S r g p d s n d S n d P m g r s n d r s

The gīta prayōga is G d P d m g g p d S n s d p m g g r s s n s d p m g d p s n

SC

s r G p d S S N d p M g r S d s.

SSP

The mūrccana is: s r m g p d s - s n d p m g r s.

GB

The Ārōhaṇa and avārōhaṇa are:

s r g p d s - s n d p m g r s.

SSPS

The illustrative prayōga-s are:

s r G, s r g p m g, r g d p m g, p d s n d p m g, r g P, r m g P, r m g p m g d p, m g p d n p, p d s n d p, g p d s n s d n D, r s n d, d r s r s n d, d g r s n D, g r g s r n s d n p d r s n D, g r s n D, g r g m R S, r g s s n D, s n d n d p d m g p d s r d S, m g d d n n S, p d n S are the rāgarañjaka prayōga-s .

In the phrases g n d n P, p d n d p G kaiśiki niṣāda occurs.

In the phrase p n d p m g R g r g m R S either kaiśiki or kāskali niṣāda occurs according to lakṣya.

#### (d) Other details

##### RL

A dēśi rāga and a sampūrṇa, madhyama is absent in ārōhaṇa. The phrase `g m p' do not occur. In avārōhaṇa, in certain phrases, careful usage of madhyama is found.

##### CDP anubandham

A rakti rāga with madhyama as vakra svara and niṣāda as varja in ārōhaṇa.

##### SS

In this rāga, ṣadja is graha, amśa and nyāsa. Madhyama is varja in Ārōhaṇa. The phrases do not end with madhyama.

##### SC

In this rāga ṣadja is graha, nyāsa and amśa. Madhyama and niṣāda are varja in ārōhaṇa and the avārōhaṇa is sampūrṇa.

##### SSP

A bhāṣāṅga rāga, sampūrṇa and a rakti rāga having ṣadja as its graha svara. madhyama is vakra in Ārōhaṇa, dhaivata and ṛṣabha are vakra in avārōhaṇa. Sometimes niṣāda can be vakra in ārōhaṇa.

##### SSPS

In this rāga madhyama and niṣāda are varja in ārōhaṇa. Kākali niṣāda and kaiśiki niṣāda occur according to the phrases. The range of the rāga is from mandra sthāyi to tāra sthāyi.

RN(p.115,vol.1) of B.Subba Rao gives the rāga Bilahari as a janya of Saṅkarābharaṇam. Its jāti is auḍava-sampūrṇa. Madhyama and niṣāda are varja in ārōhaṇa. It gives the ārōhaṇa and avārōhaṇa of this rāga as :

s r g p d s -s n d -p d n l d p -m g r s n d s

He says that occasionally kaiśiki niṣāda is used in the avārōhaṇa, in a vakra sañcāra. According to him, there is no rāga called Bilahari in Hindustāni music, but he says that the rāga Alaiyya bilawal of Hindustāni system closely resembles this rāga.

The rāga Alaiyya bilawal belongs to bilawal thāṭa. Madhyama is varja in the Ārōhaṇa. The Ārōhaṇa and avārōhaṇa of this rāga are:

s r g r g p d n d s -s n d p d n l d p m g m r s or g p m g r s

kōmal niṣāda is used in the avārōhaṇa only.

At present this rāga is a rakti rāga in Karnāṭak system. It is a janya of Saṅkarābharaṇam and the ārōhaṇa and avārōhaṇa of this rāga is:

s r g p d s - s n d p m g r s

Kaiśiki niṣāda is used in the avārōhaṇa in a vakra manner as in the phrase `p d n d p'. There are many compositions in this rāga and it gives scope for an elaborate exposition.

#### (e) DISCUSSION

RL is the earliest work to mention the rāga Bilāhūri. The description of this rāga in the texts SS, SC are also similar to RL. SSP states that kaiśiki niṣāda also occurs in this rāga. SSPS also gives the same explanation as SSP. The descriptions of this rāga in RL and SSP differs with respect to the category of this rāga. RL mentions it as a dēśi rāga whereas the anubandham of CDP and SSP mention it as a rakti rāga. If we take this into consideration the following observations are made:

\* SSP is the earliest text to mention the usage of kaiśiki niṣāda.

\* Even before the period of trinity, this rāga had become popular which is clearly evident from a varṇa in this rāga by Soṇṭi Veṅkaṭasubbiah, in which the usage of kaiśiki niṣāda is found.

\* Perhaps this varṇa and some earlier compositions in this rāga might have prompted the change from "dēśi" in RL to "rakti" in CDP anubandham.

\* RL does not mention the usage of the kaiśiki niṣāda.

\* Though both the anubandham of CDP and SSP mention it as a rakti rāga, the description given in the CDP anubandham is more brief and does not mention the usage of kaiśiki niṣāda whereas SSP mentions the same.

Since this rāga is not mentioned in any of the northern texts and RN also mentioning that there is no rāga by name Bilahari in Hindustāni system, it is exactly not known whether this had really come from north.

## 9. Gōḍumallār

### (a) List of works dealing with this rāga

RL(p.85)  
 RK(p.33,v.156)  
 HK(p.18,v.66)  
 HP(p.9,v.41)  
 SS(p.96)  
 SC(p.130,v.29.24)

### (b) The Śruti positions of the svāra-s of the parent mēḷa

Text	Mēḷa	Śruti positions					
		s	r	g	m	p	d n
RL	Saṅkarābharāṇa	4	9	12	13	17	22 3
RK	Mahlār	4	9	12	13	17	1 3
HK	Megha	4	7	11	13	17	22 2
HP	6th mēḷa(All svaras Suddha except ga, dha and ni)	4	7	11	13	17	22 2
SS	Saṅkarābharāṇa	4	9	12	13	17	22 3
SC	Dhīraśaṅkarābharāṇam	4	8	12	13	17	21 3

### (c) The mūrccana or prayōga-s

RL

The illustrative prayōga-s are:

S r p p m m g r M m m p d S s s s r S n d p p d P p p m g r s r g r d P m g g r s r g r m S s  
 s

HK

The illustrative prayōga-s are:

d S d M p M g r r p M r M m r S śāḍava

d s d m p m p g r r p m r m m r s

HP

The mūrccana is: r m r m p d p p d s s d p m m r s

SS

The illustrative prayōga-s are:

g r M m m m p d S s s s r S n d p p d P p p m g r s r g r d P m g g r s r g r s S s s

SC

The mūrccana is: s r M m p D D S s n d m m G s



(d) Other details

RL

A dēśi rāga and a upāṅga and is sampūrṇa.

RK

It says, mahlAr (p.32,v.154) is auḍava rāga with ṣadja and pañcama being varja. Dhaivata is graha, amśa and nyāsa and says that Gaudāmahlār is slightly different from Mahlār.

SS

It is a sampūrṇa rāga with ṣadja as the graha and nyāsa svara.

SC

It has ṣadja for graha, amśa and nyāsa. Gāndhāra and niṣāda are varja in ārōha and pañcama is varja in avārōha.

(e) Related rāga-s

RM(p.12,v.6.25) mentions one Malhāra under Kēdāra mēḷa with ṣadja and pañcama as varja. Kēdāra mēḷa has the following Śruti positions:

s	r	g	m	p	d	n
4	9	12	13	17	22	3

This rāga has dhaivata as graha, amśa and nyāsa.

SRC(p.19) mentions one Mallāra under Kēdāra mēḷa which has the śruti positions as follows:

s	r	g	m	p	d	n
4	9	12	13	17	22	3

In this rāga ṣadja and pañcama are varja and dhaivata is graha, amśa and nyāsa.

RV(p.115,v.35) mentions a rāga Mallāri under Mallāri mēḷa which has the śruti positions as follows:

s	r	g	m	p	d	n
4	9	12	13	17	22	3

In this rāga gāndhāra and niṣāda are varja and dhaivata is amśa and nyāsa.

RT(p.8) mentions one Gauda Sāraṅga as a janya of Megha but the lakṣaṇa is not given. The megha samsthāna takes the svaras in the following śruti positions:

s	r	g	m	p	d	n
4	7	11	13	17	22	2

## (f) DISCUSSION

RN(p.89,vol.2) gives the rāga Goudmalhār of Karnāṭak system under the 29th mēḷa DhīraSaṅkarābharaṇam which corresponds to the bilAval thāṭ of Hindustāni music. Its jāti is auḍava-ṣāḍava. gāndhāra and niṣāda are omitted in the Ārōha and pañcama is omitted in the avārōhaṇa.

The ārōha and avārōha of Goudmalhār are:

s r m p d s - s n d m g r s

RN also gives one rāga Goudmalhār of Hindustāni system under Kāfi thāṭ. Its jāti is auḍava-sampūrṇa. Gāndhāra and niṣāda are omitted in the ārōha. In this rāga tīvra gāndhāra and tīvra niṣāda are used occasionally. The ārōha and avārōha of this rāga are: s r m - p - d n l p - m p d s - s d n l p m - g2 r g2 - r s or m p g2 m - r s

Pakaḍ or diagnostic svara groups are: r g - r m - g r s - r p - m p - d s - d n l p m

The current svarūpa of this rāga in Karnāṭak system is same as in RN. There is a composition of Muttayya Bhāgavatar (Sārasamukhi) in this rāga. This rāga does not give much scope for an elaborate exposition. Since the above mentioned song is the only composition popular in this rāga, this rāga is rarely sung in the concerts.

The current practice of this rāga in the Hindustāni system is also studied with the rendering of this rāga by Nazakat Ali and Salamat Ali.(HMV, EALP 1264)

The major sañcāra-s seen in this rāga are:

N D N S ;;; R S N1 D N2 S;; R G R P ;;; R; P D N2 D N2 R S;;; M G M D D P M P G ;;; R M G R S;;;

From the above details, the observations can be summarised as follows:

\* The description of this rāga in the texts RL, RK, SS, SC are similar.

\* The lakṣaṇa of this rāga given in the texts HK and HP are similar but it differs from that in the above mentioned texts in giving ṛṣabha in the 7th śruti, gāndhāra in the 11th śruti and niṣāda in the 2nd śruti whereas the other texts mention these in the 9th, 12th and 3rd śruti positions respectively.

\*RL is the earliest work in South to mention this rāga.

\*Eventhough the svarūpa of this rāga in Karnāṭak and Hindustāni differs in the present day, probably it must have come from north during the period of RL.

\*Since this rāga is not mentioned in the CDP anubandham and SSP, the category of this rāga is not known after RL. Further this is one of the two dēśi rāga-s of RL which has not found mention in CDP anubandham and SSP, the other one being Mōhanakalyāṇi.

## 10. Kēdāra

### (a) List of works dealing with this rāga

RL(p.85)  
 RM(p.12,v.23)  
 SRC(p.19)  
 RK(p.31,v.146)  
 RV(p.112,v.26, p.115,v.38)  
 SP(p.51,v.411)  
 CDP anu.(p.15,v.29.14)  
 HK(p.3,v.27,p.13,v.38)  
 HP(p6,v.14)  
 RT(p.4)  
 SS(p.96)  
 SC(p.125,v.29.2)  
 SSP(p919.tam.ed)  
 GB

### (b) The Śruti positions of the svāra-s of the parent mēla

Text	Mēla	Śruti positions					
		s	r	g	m	p	d n
RL	Saṅkarābharaṇam	4	9	12	13	17	22 3
RM	Kēdāra	4	9	12	13	17	22 3
SRC	Kēdāra	4	9	12	13	17	22 3
RK	Kēdāra	4	7	12	13	17	22 3
RV	Mallāri	4	9	12	13	17	22 3
RV	Hammīra	4	9	12	13	17	20 3
CDP anubandham	Saṅkarābharaṇam	4	9	12	13	17	22 3
HK	Kēdāra	4	7	11	13	17	20 2
HP	Kēdāra	4	7	11	13	17	20 2
RT	Kēdāra	4	7	11	13	17	20 2
SS	Saṅkarābharaṇam	4	9	12	13	17	22 3
SC	Saṅkarābharaṇam	4	8	12	13	17	21 3
SSP	Dhīraśaṅkarābharaṇam	4	9	12	13	17	22 3

### (c) The mūrccana or prayōga-s

RL

The illustrative prayōga-s are:

m g m P n m | P n S s | m g m g r s n S | (Gīta prayōga)

g m p n N S N P m g r s | (sūlādi khaṇḍika)

p n s r S n p m n p m g r s s | (aṣṭarāga sūlādi prayōga)

HK

The mūrcchana given under it are:

g m p s n d p m g m r s

SS

The illustrative prayōga-s are:

m g m p n M P n S s m g m g r s n S (Gīta prayōga)

g m p N n s N P m p m g r S (sūlādi prayōga)

p n s r S n p n p m g r s s (aṣṭa tāla sūlādi)

SC

The mūrcchana of this rāga is:

s m g m p N S N p m g m d M g r

SSP

The mūrcchana is: s m g m p n N S

s n p m M g r s

The illustrative prayōga-s are also given.

N \ P S, / M g / M P, m P / N \ M, p \ M g r |

S, m g m p / s S, p / n \ M g \ r S, / S n p \ M g r S, n \  
P s / m g r s r \ S

GB

The ārōhaṇa and avārōhaṇa are:

s m g m p n s s n p m g m d m g r s

(d) Other details

RL

A dēśi rāga and a ṣāḍava rāga, dhaivata being varja. ṛṣabha is absent in ārōhaṇa. The svara progression is regular.

RM

In the rāga Kēdāra ṛṣabha is varja and niṣāda is the graha, amśa and nyāsa.

SRC

It has niṣāda for graha, amśa and nyāsa. ṛṣabha and dhaivata are varja svaras.

RK

In the rāga Kēdāra niṣāda is the graha, amśa and nyāsa. It says that this rāga is either sampūrṇa or aṣṭava. Sometimes kākali niṣāda is employed.

RV

The first Kēdāra takes niṣāda as graha, amśa and nyāsa and it is a sampūrṇa rāga.

RV

The second Kēdāra is also sampūrṇa and has niṣāda for graha, amśa and nyāsa. ṛṣabha and dhaivata are alpa in this rāga.

CDP anubandham

It says that ṛṣabha is varja and gāndhāra is vakra in ārōhaṇa and ṣadja is the graha svara.

HK

It is a sampūrṇa rāga.

SS

It is a sampūrṇa rāga and has ṣadja for graha and amśa. It is a ṣāḍava rāga dhaivata being varja. madhyama is vakra.

SC

It says that the rāga Kēdāra has ṣadja for graha, amśa and nyāsa. The ārōhaṇa is vakra ṣāḍava with ṛṣabha being varja whereas the avārōhaṇa is sampūrṇa.

SSP

It is a bhāṣāṅga rāga, dhaivata is varja and hence ṣāḍava. ṣadja is graha, gāndhāra is vakra in ārōhaṇa, niṣāda and madhyama are the rañjaka svaras.

#### (e) Related rāga-s

SP(p.51,v.411) mentions one rāga Kēdāri which has the śruti positions for its svara-s as follows:

s	r	g	m	p	d	n
4	7	10	13	17	20	1

In this rāga ṛṣabha and dhaivata are varja. The mūrccana starts with gāndhāra.

The illustrative prayōga-s are as follows:

g m p n s g m g m n p n m | g p g s n p m m g s g m p m g s |  
g m p n p m m s n s n s n m p n p m g m p m g s n s S.

HK

Mentions one rāga by name Kēdāri (p.12,v.32) under Karnāṭa mēḷa (p.3,v.26)) for which the śruti positions are:

s r g m p d n  
4 7 11 13 17 20 22

The mūrccana given for the rāga Kēdāri is:

s r g M p d n s s n D p m G m r s

It also mentions a rāga by name Kēdāranāṭa under Kēdāra mēḷa which it gives as ṣāḍava with dhaivata being varja. The mūrccana for this rāga is: g m p n s n p m g r s

Another rāga by name Jayatkēdāra is given under the Kēdāra mēḷa which is given as a sampūrṇa rāga. The mūrccana for this rāga is: g m p n s n d p m g m r s s n s g

HP

Gives three rāga-s by name Kēdāranāṭa, Pūriyākēdāra and Jayatkēdāra under Kēdāra mēḷa.

The śruti positions of the svaras taken by the Kēdāra mēḷa are as follows:

s r g m p d n  
4 7 11 13 17 20 2

The mūrccana for Jayatkēdāra(p.6,v.19) is

g m p n s s n d p g m r s s n s g

The mūrccana for Pūriyākēdāra(p.7,v.20) is

m d n s s n d p m g r s

The mūrccana for Kēdāranāṭa(p.7,v.26) is

g m p n s s n p m m r s

## (f) DISCUSSION

RN (p.34,vol.3) gives the rāga Kēdāra of Karnāṭak music under the 29th mēḷakarta Dhīraśaṅkarābharaṇam. Its jāti is auḍava – ṣāḍava or auḍava - sampūrṇa. The ārōha and avārōha of Kēdāra types are:

Type 1: auḍava – ṣāḍava s m g m p n s - s n p m g r s

In the Ārōha ṛṣabha and dhaivata are not used. In the avārōha dhaivata is omitted.

Type 2: auḍava - sampūrṇa s m g m p n s - s n p m g m d m g r s In the Ārōha ṛṣabha and dhaivata are not used. The following sañcāra-s are characteristic of the rāga Kēdāra.

s m g m - p s n p m - g r s n p m g m - g m p s n p m - g r s n P - n s g S

RN also gives rāga Kēdāra of Hindustāni music and states that it belongs to Kalyāṇ thāṭ. Its jāti is auḍava – ṣāḍava or sampūrṇa. Rṣabha and gāndhāra are omitted in Ārōha. In avārōha gāndhāra is either omitted or taken in a vakra sañcāra.

Ārōha and avārōha of Kēdāra are: s M - m p - d p - n d -s  
s n d - p - m\* p d p m g m r s .

When kōmal niṣāda is used s - n d - p - m p d n l d p m l g m l r s.

He states that although both madhyama-s are used śuddha madhyama is the jīva svara. Sometimes both the madhyamas are used side by side as d p - m\* M - d p M l

The current svarūpa of this rāga is the same as given in RN. The rāga is the janya of Dhīraśaṅkarābharaṇam and the Ārōha and avārōha of this rāga are:

s m g m p n s - s n p m g r s

The current practice of this rāga in Hindustāni music is studied on hearing to the rendition of this rāga by Pt. Jasraj (ECSD 2739). The following sañcāra-s are taken from the rendition of Pt. Jasraj:

s n R s D P, | m2 d p p m l m l | r s N s Rs, m p S ; ; n2 D p n s R s D ; S D ; m2 p d p m l R S ; n r  
s s N D ; S M G r  
s R S ; s M G S m2 d p p M2 m l m l S R S.

The following observations can be made with the above details:

\*The description of this rāga in the texts RL, RM, RV, CDP anubandham, SS , SC and SSP are almost similar.

\*The texts HK, HP and RM give rṣabha in the 7th śruti positions, gāndhāra in the 11th, dhaivata in the 20th and niṣāda in the 2nd śruti positions, whereas the above mentioned texts (except SC) give these svaras in the 9th, 12th, 22nd and 3rd śruti positions respectively.

\* Eventhough the svaras are different the mūrccana given for the rāga Kēdāranāṭa given in the texts HK, HP resembles the prayōga-s given for rāga Kēdāra in RL.

\*All these texts mention madhyama in the 13th śruti position.

\*The present day svarUpa of this rāga is same as given in RL. But the present day svarūpa of this rāga in Hindustāni system is different and it has no resemblance to the rāga in the Karnāṭak system.

\*Since the CDP anubandham and SSP do not mention any category for this rāga the present day status of this rāga is not known. But, regarding the classification of this rāga as "dēśi" in RL it can be inferred as follows:

RL is the earliest text in South to mention this rāga. Since this rāga is given as a mēḷa in some of the Northern texts, probably this rāga must have been popular in that period. Thus it can be stated that probably this rāga would have come from North during the period of RL.



## 11. Kanaḍa

### (a) List of works dealing with this rāga

RL(p.95)

### (b) The Śruti positions of the svāra-s of the parent mēḷa

Text	Mēḷa	Śruti positions						
		s	r	g	m	p	d	n
RL	Kāmbhōji	4	9	12	13	17	22	1

Some of the works mention this rāga as Kannaḍa

CDP anu(p.14,v.28.9)

SS(p.99)

SC(p.128,v.29.15)

SSP(p.689,tam.ed)

GB

Text	Mēḷa	Śruti positions						
		s	r	g	m	p	d	n
CDP anubandham	Kēdārāgauḷa	4	9	12	13	17	22	1
SS	Kāmbhōji	4	9	12	13	17	22	1
SC	Dhīraśaṅkarābharaṇam	4	8	12	13	17	21	3
SSP	Harikēdārāgauḷa	4	9	12	13	17	22	1
GB	Śaṅkarābharaṇam	4	8	12	13	17	21	1

### (c) The mūrccana or prayōga-s

RL

The illustrative sañcāra-s are:

S s s r r n | r s s n s D p m m | G m g r s

SS

The sañcāra-s given are:

S s s n s r s s n s D p m M G m g r s M m g m p  
M D n s n R s n S D p m D n s N R S ālāpa prayōga-s  
s r g m p d n s r n s gīta prayōga-s

SC

The ārōhaṇa and avārōhaṇa are: r G m p M D N -  
s D p m p G m r

SSP

The mūrccchana is: s r g m p D n s s n D p m G r s

It also gives Some prayōga-s under this rāga

S G M D D d n S, s g G m m P d d n s,

S n \ D n P G M d P G m R S, D P G r s, d p g m \ p g r s, n \ D n S r g m g \ m r S, d # n s n \ D p \ G  
m \ d p g g \ m r s, d d \ s # n R s - prayōga-s

GB

The ārōhaṇa and avārōhaṇa for Kannaḍa is:

s m g m d n s s D p m g m r s

(d) Other details

RL

A dēśi rāga and a sampūrṇa rāga. In this rāga sama & viṣama prayōga-s occur in ārōhaṇa and avārōhaṇa.

The anubandham of CDP

Gives Kannaḍa as a rakṭi rāga. A sampūrṇa rāga and ṛṣabha is rarely used in the ārōha.

SS

Mentions Kannaḍa as a sampūrṇa rāga having ṣadja for graha and nyāsa. The prayōga-s are krama as well as vakra.

SC

Mentions Kannaḍa has having ṣadja for nyāsa, amśa and graha. The ārōhaṇa and avārōhaṇa are sampūrṇa .

SSP

It says that it is sampūrṇa rāga and also a bhāṣāṅga rāga having ṣadja as graha svara. Sometimes ṛṣabha occurs in ārōhaṇa. Dhaivata is the rañjaka svarā and gāndhāra is next to that.

(e) Related rāga-s

GB mentions a rāga Kānaḍa under the 29th mēḷa. The ārōhaṇa and avārōhaṇa for Kānaḍa is:

g r s r g m p m d n s s n s d p m p g m r s

(f) DISCUSSION

RN(vol.3,p.23) gives three rāga-s by name Kannaḍa (Karnāṭak system) The first type belongs to the 29th mēḷakarta Dhīraśaṅkarābharaṇam ( corresponds to Bilaval thāt)

Its jāti is (a) sampūrṇa-sampūrṇa and

(b) auḍava-ṣāḍava.

The sampūrṇa-sampūrṇa jāti as the Ārōha and avārōha as follows:

s r g m p m d n s - s n s d p m g m r s

The auḍava – ṣāḍava type as the Ārōha and avārōha as follows:

s m g m d n s (rṣabha and pañcama omitted)

s d p m g m r s (niṣāda omitted)

The second type, he gives is derived from the 20th mēḷakarta Natabhairavi and he states that this variety is not popular.

The third type is a janya of 28th mēḷakarta Harikāmbhōji. Its jāti is sampūrṇa-sampūrṇa. The Ārōha and avārōha are :

s r g m p d n s - s n d p m g r s

He further states that there is no rāga in the Hindustāni system which resembles the rāga Kannaḍa of Karnāṭak system. Thus the following observations are made only with regard to the Karnāṭak system.

In the present day practice, this rāga is sung with Kākali niṣāda. This rāga is now a janya of Saṅkarābharaṇam.

\* The texts RL, SS, CDP anubandham SSP mention this rāga under one mēḷa (which takes kaiśiki niṣāda) whereas SC mentions this under Saṅkarābharaṇam (kAkali niṣāda).

\* This rāga is not mentioned in the Northern texts.

3. Since there is no rāga by name Kannaḍa or Kannada in northern texts as well as in the present day Hindustāni it is exactly not known why this rāga was initially classed as a dēśi rāga in RL. It is also not clear why the category of this rāga changed from "dēśi" in RL to "rakti" to CDP anubandham is not known.

It is also not known, why SSP which has followed CDP anubandham to a large extent, has not mentioned the category for this rāga .

## 12. Mōhanakalyāṇi

### (a) List of works dealing with this rāga

RL(p.101)

SS(p.101)

### (b) The Śruti positions of the svara-s of the parent mēla

Text	Mēla	Śruti positions						
		s	r	g	m	p	d	n
RL	Kāmbhōji	4	9	12	13	17	22	1
SS	Kāmbhōji	4	9	12	13	17	22	1

### (c) The mūrccana or prayōga-s

RL

S r s d p | d s r g r g p d p d s S |  
d p d s s d p | d p g r | g p g d p d g p g d p g | p g r g r R s.

SS

S r s d p | d s r g r g p d p d s S |  
d p d s s d p | d p g r | g p g d p d g p g d p g | p g r g r R s.

### (d) Other details

RL

A dēśi rāga and an auḍava rāga with madhyama and niṣāda being varja. The svaragati is regular.

SS

It is an auḍava rāga, madhyama and niṣāda being varja. The svaragati is regular.

### (e) DISCUSSION

According to "Rāga Nidhi" of B.subba Rao, Mōhanakalyāṇi is a janya of the 65th mēlakarta Mēcakalyāṇi which corresponds to the Kalyāṇ thāṭa of Hindustāni music. This rāga has the ārōhaṇa of Mōhana and the avārōhaṇa of Kalyāṇi. Its jāti is auDava-sampūrṇa. Madhyama and niṣāda are omitted in the ārōhaṇa whereas the avārōhaṇa is sampūrṇa.

The ārōhaṇa and avārōhaṇa of this rāga are:

s r g p d s - s n d p m g r s .

It is also stated that the Mōhanakalyāṇi of Karnāṭak system corresponds to the rāga Bhūp Kalyāṇ or Śuddha Kalyāṇa of Hindustāni system. The rāga Bhūp Kalyāṇ or Śuddha Kalyāṇ belongs to Kalyāṇ thāṭa. The Ārōha and avārōha of this rāga are: s r g p d s - s n d p m g r s

The explanation of this rāga coincides with that of the rāga Mōhanakalyāṇi of current practice. On the otherhand, the lakṣaṇa of Mōhanakalyāṇi given in the texts RL and SS is more like that of the rāga Mōhana of current practice. But these two texts also mention the rāga Mōhana under Kāmbhōji mēḷa. Here they state that this rāga is a ṣaḍava rāga with niṣāda being varja. The svara madhyama is alpa and rarely used.

The prayōga-s given under this are:

S d p | d s r g | r g m g g r g r R s d p d d s s s |

This description of the rāga Mōhana in RL and SS differs from the Mōhana of today. The rāga Mōhana is an auḍava rāga with madhyama and niṣāda being varja and is put under the Harikāmbhōji mēḷa.

RL gives another rāga Śuddha Kalyāṇi under Kalyāṇi mēḷa for which the illustrative sañcāra-s are as follows: g p d s S n d p m G r | g d p P m G r .

This rāga resembles the Mōhanakalyāṇi of today. The texts HK, RM and HP also mention the rāga Śuddha Kalyāṇi under the Imana samstāna. Of these HP alone gives the lakṣaṇa of this rāga and it states that madhyama and niṣāda are varja in the ārōhaṇa. This explanation seems to coincide with that of the prayōga-s given for the rāga Śuddha Kalyāṇ of RL.

RL mentions Mōhanakalyāṇi as a dēśi rāga whereas the rāga Śuddha Kalyāṇi is not mentioned under any category. This seems to be interesting because the rāga Suddha Kalyāṇi is found mentioned in the northern texts like HK, HP, RM whereas the rāga Mōhanakalyāṇi is not mentioned in the texts except RL and SS.

Thus it can be inferred that the rāga Mōhanakalyāṇi of RL is not a rāga that came from north and the reason behind the classification of this rāga as a dēśi rāga is not known.

### 13.Dhanāsi

(a) List of works dealing with this rāga

RL(p.no.111)

(b) The Śruti positions of the svāra-s of the parent mēḷa

Text	Mēḷa	Śruti positions						
		s	r	g	m	p	d	n
RL	Bhairavi	4	9	10	13	17	20	1

(c) The mūrccana or prayōga-s

RL

The ālāpa prayōga is:

S n d p m G p m g r S g m p n d p n s s .

In this rāga pada-s and daru-s are many.

SS

The illustrative prayōga-s are:

S n d p m G p m g r S g m p N d p N s S - ālāpa prayōga.

(d) Other details

RL

A dēśi rāga and a sampūrṇa rāga, the svaragati is regular.

Some of the texts mention a rāga called Dhanyāsi

SMK(p.37) mentions a rāga Dhanyāsi under uttama category. It is a janya of Śrīrāga and is an auḍava rāga with ṛṣabha and dhaivata being varja. The Śrīrāga mēḷa takes the svaras in the following śruti positions:

s	r	g	m	p	d	n
4	9	10	13	17	22	1

RV(p.114,v.31) also mentions a rāga called Dhanyāsi under the Śrīrāga mēḷa which has the śruti positions as follows:

s	r	g	m	p	d	n
4	8	10	13	17	21	1

In this rāga ṛṣabha and dhaivata are alpa.

CDP mentions one rāga by name Dhanyāsi under srīrāga mēḷa. The śruti positions of the svaras of Śrīrāga mēḷa are:

s	r	g	m	p	d	n
4	9	10	13	17	22	1

It states that it is a rāgaṅga rāga and is an auḍava rāga with ṛṣabha and dhaivata being varja.

RL also mentions one rāga by name Dhanyāsi under Śrīrāga mēḷa. The śruti positions of the svaras of Śrīrāga mēḷa are:

s	r	g	m	p	d	n
4	9	10	13	17	22	1

It states that it is an auḍava rāga with ṛṣabha and dhaivata being varja.

The anubandham of CDP(p.11,v.11) mentions one rāga Dhanyāsi under Nārītīgaula mēḷa. The Nārītīgaula mēḷa takes the svaras in the following śruti positions:

s	r	g	m	p	d	n
4	9	10	13	17	20	1

In this rāga ṛṣabha and dhaivata are varja in ārōha whereas the avārōha is krama.

SS(p.105) gives Dhanyāsi as a janya of Bhairavi mēḷa which has the śruti positions as follows:

s	r	g	m	p	d	n
4	9	10	13	17	20	1

The illustrative prayōga-s are:

S n d p m G p m g r S g m p N d p N s S -ālāpa prayōga.

SS also mentions another rāga Dhanyāsi under Śrīrāga mēḷa. The śruti positions of the svaras of Śrīrāga mēḷa are:

s	r	g	m	p	d	n
4	9	10	13	17	22	1

It states that it is an auḍava rāga with ṛṣabha and dhaivata being varja.

SC(p.88,v. ) gives Dhanyāsi as a janya of Hanumatōḍi mēḷa.

The ārōha and avārōha of this rāga are:

s g m p n s - s n d p m g r s

SSP mentions Dhanyāsi under Nārītīgaula mēḷa which has the śruti positions as follows:

s	r	g	m	p	d	n
4	9	10	13	17	20	1

It states that this is a bhāṣāṅga rāga, sampūrṇa, having ṣadja as the graha svara. A rakti rāga having ṛṣabha and dhaivata are varja in ārōha whereas the avārōhaṅga is sampūrṇa. After giving the lakṣaṇa Subbarāma Dīkṣitar states that, the ṛṣabha used in this rāga are all śuddha ṛṣabha . He has also given the flat sign for the ṛṣabha in the avārōha and states that since the flat sign is given, the ṛṣabha should be sung as śuddha ṛṣabha in the gīta-s, kīrtana and not pañcaśruti ṛṣabha . He further states that, eventhough the ṛṣabha being śuddha it is not known why Vēṅkaṭamakhi refers to the rāga Dhanyāsi as a bhāṣāṅga rāga in the gīta given under the Nārītīgaula mēḷa.

Some of the texts mention a rāga called Dhannāsi

RM(p.18,v.19.63) mentions a rāga called Dhannāsi under Mālavakaiśika mēḷa which has the śruti positions for its svara-s as follows:

s	r	g	m	p	d	n
4	8	10	13	17	20	1

In this rāga ṣadja is graha, amśa and nyāsa, ṛṣabha and dhaivata being varja.

RK(p.27,v.118) mentions Dhannāsi as a janya of Śrīrāga mēḷa. The svaras taken by the Śrīrāga mēḷa are in the śruti positions as follows:

s	r	g	m	p	d	n
4	8	10	13	17	21	1

This rāga has ṣadja as graha, amśa and nyāsa. It is an auḍava rāga with ṛṣabha and dhaivata being varja.

SRC(p.17) mentions Dhannāsi as a janya of Śrīrāga mēḷa which has the śruti positions as follows:

s	r	g	m	p	d	n
4	8	10	13	17	21	1

In this rāga ṛṣabha and dhaivata are varja and ṣadja is the graha, amśa and nyāsa svara.

Some texts mention a rāga called Dhanāśri

RTV(p.11,v.3,4,5) gives three Dhanāśri-s namely sampūrṇa Dhanāśri, Śāḍava Dhanāśri and Auḍava Dhanāśri. The Śruti positions of the svara-s of this rāga are :

s	r	g	m	p	d	n
4	7	9	13	17	20	22

Sampūrṇa Dhanāśri has ṛṣabha and dhaivata as varja in ārōha. madhyama is the nyāsa svara in this rāga.

The illustrative prayōga-s for this rāga are:

g m p m    g m g r s - udgrāha prayōga.

Śāḍava Dhanāśri has dhaivata as the varja svara both in the ārōhaṇa and avārōhaṇa and madhyama is the nyāsa svara. The illustrative prayōgas for this rāga are:

g m p n S r p m g m p n p m g    g m g r s | g m p g m g r s g r s r s | p n s g r s    r s n s -udgrāha prayōga

In the Auḍava Dhanāśri ṛṣabha and dhaivata are varja in Ārōhaṇa and avārōhaṇa and madhyama is the nyāsa svara. The illustrative prayōgas for this rāga are :

g m p n s    s n p m g | m g m p    g m g s | p n s g s n s p n s s    g m g p m    G s m m g | s g s n s s - udgrāha prayōga.



SP(p.38,v.359,360) also mentions three kinds of Dhanāśrī -s as RTV but it gives madhyama as the nyāsa svāra and gāndhārā as the graha svāra.

The śruti positions of the svaras of this rāga are:

s	r	g	m	p	d	n
4	7	9	13	17	20	22

The illustrative prayōga-s given under it are:

g m p n p n s | r s n s n d p m | g m p m p M g m g r s | g m g m p | p m p m g r s n d p | g m p m p g r p n s r s n s s .

RT(p.5) mentions a mēḷa by name Dhanāśrī and a rāga by that name under it. The Dhanāśrī mēḷa takes the svaras in the following Śruti positions:

s	r	g	m	p	d	n
4	6	11	15	17	19	2

HP(p.14,v.73) mentions a mēḷa by name Dhanāśrī and a rāga by that name under it. The Dhanāśrī mēḷa takes the svaras in the following śruti positions:

s	r	g	m	p	d	n
4	6	11	15	17	19	2

HK(p.4,v.33,34) mentions a mēḷa by name Dhanāśrī and a rāga by that name under it. The Śruti positions of the svaras of Dhanāśrī mēḷa are:

s	r	g	m	p	d	n
4	6	11	15	17	19	2

The mūrccana (p.20, v.77) for this rāga is:

g M p S n d p M p P m g r S r M n D n S.

The illustrative prayōga-s given under it are:

g m p s n d p m p p m g r , g r s , n d n , s

It also mentions one rāga by name Mūlatāni Dhanāśrī (p.9,v.14) under Gaurī mēḷa but this is a different rāga.

RN (p.39,vol.2) gives a rāga Dhanasari or Dhanashree of Hindustāni music and states that there are four types of this rāga.(1) with Bhīmpalās āṅga, (2) Bhairavi āṅga, (3) Patadeep āṅga, (4) Bilāval āṅga.

Type 1: This type of dhanasari belongs to Kāfī thāt. Its jāti is auḍava - sampūrṇa. In the ārōha svaras ṛṣabha and dhaivata are omitted. The ārōha and avārōha of this type are: n s g m p n s - s n d p m g r s. Svāra group p g r s should be used frequently and not m g r s

Type 2: This type belongs to Bhairavi thāt. Its jāti is auḍava - sampūrṇa. The ārōha and avārōha of this type are: n s g m p s n s - s n d - m p - g m g r s

Type 3: He states that this type of Dhanasari has come to be called as Patadeep at present. The Ārōha and avārōha of this type are: n s g m p n s - s n d p m g r s

Type 4: This type belongs to Bilāval thāṭ. Its jāti is śāḍava - sampūrṇa. ṛṣabha is not used in the ārōha. The ārōha and avārōha are: s g m p n s - s n d p m g r s

RN gives a rāga dhanasari of Karnāṭak music and states that this is also called as Dhanyāsi. It gives that there are two types of this rāga, one belongs to Natabhairavi mēḷa and other belongs to Hanumatōḍi mēḷa. Both these types are auḍava - sampūrṇa.

The Ārōha and avārōha of the Dhanyāsi of Hanumatōḍi mēḷa are:  
s g m p n s - s n d p m g r s

The ārōha and avārōha of the Dhanyāsi of Natabhairavi mēḷa are :  
n s g m p n s - s n d p m g r s

#### (e) DISCUSSION

The current svarūpa of this rāga is same as given in SSP. But this rāga is classified under Hanumatōḍi mēḷa and not Rītigaṇḍa mēḷa as mentioned in SSP. This rāga is a rakti rāga and it gives scope for an elaborate exposition.

The rāga Dhanashree given under the bhairavi thāṭ in RN resembles the Dhanāsi of RL. Since the current stage of this rāga in Hindustāni music is not known the following observations are made with regard to the Karnāṭak system only. The observations can be summarised as follows:

- \* RL alone mentions the rāga by name Dhanāsi and the Dhanāsi of RL resembles the rāga Dhanyāsi mentioned in SS. (janya of bhairavi mēḷa)
- \* Some of the texts (SMK, RV, CDP ) mention Dhanyāsi or Dhannāsi as a auḍava rāga under the Śrīrāga mēḷa but this Dhanyāsi does not coincide with the Dhanāsi of RL.
- \* Texts like RT, HK, HP mention a rāga called Dhanāśri which takes the madhyama in the 15th Śruti position whereas all the other texts give the madhyama in the 13th Śruti position for the rāga Dhanyāsi or Dhanāsi or Dhannāsi etc.
- \* The anubandham of CDP and SSP mention Dhanyāsi as a rakti rāga under the Nārīrītigaṇḍa mēḷa. But the lakṣaṇa of this rāga given in CDP anubandham resembles the Dhanāsi of RL.
- \* SC is the first text to mention this rāga under Hanumatōḍi mēḷa, which takes the śuddha ṛṣabha whereas all the other texts give pañcaśruti ṛṣabha for this rāga.
- \* Eventhough SSP gives Dhanyāsi under Nārīrītigaṇḍa mēḷa, in the mūrccana given under this rāga, a flat sign is given for the ṛṣabha and also it is stated that the ṛṣabha should be rendered as śuddha ṛṣabha and not the pañcaśruti ṛṣabha .

- \* The CDP anubandham mentions this rāga as a bhāṣāṅga rāga ( a rāga which takes a note other than the notes of its parent mēḷa)
- \* But the foreign note occurring in this rāga is not mentioned. If it is taken to be śuddha ṛṣabha, then the lakṣaṇa would be similar to SSP.

On the basis of the svaras there is a difference between the Dhanyāsi in SSP and the rāga Dhanāsi given in RL. Although Subbarāma Dīkṣitar wonders why the Vēṅkaṭamakhi mentions the ṛṣabha as pañcaśruti ṛṣabha , it looks certain that the ṛṣabha at the time of RL was slightly different from what it is today. Perhaps in the post RL period there has been a slight melodic transformation in the svarūpa of Dhanyāsi. In the course of time this rāga has also come to be regarded as a "rakti" rāga.

14. Sāraṅga  
(a) List of works dealing with this rāga

RL(p.129)  
RM(p.14,v.44)  
SRC(p.22)  
RK(p.34,v.168)  
RT(p.5)  
SP(p.49,v.403)  
CDP anu (p.17,v.65.3)  
HK(p.5,v.29)  
HP(p.13,v.67)  
SS(p.111)  
SC(p.146,v.64.4)  
SSP(p.1171.tam.ed)  
GB

(b) The Śruti positions of the svāra-s of the parent mēḷa

Text	Mēḷa	Śruti positions						
		s	r	g	m	p	d	n
RL	Sāraṅga	4	9	13	16	17	1	3
RM	Sāraṅga	4	9	12	16	17	1	3
SRC	Sāraṅga	4	9	13	16	17	21	2
RK	Sāraṅga	4	9	12	13	17	1	3
RV	Sāraṅga	4	9	13	16	17	1	3
CDP anu	Śāntakalyāṇi	4	9	12	16	17	22	3
SP	Sāraṅga	4	7	13	15	17	22	1
HK	Sāraṅga	4	7	13	15	17	22	2
HP	Sāraṅga	4	7	13	15	17	22	2
RT	Sāraṅga	4	7	13	15	17	22	2
SS	Sāraṅga	4	9	13	16	17	1	3
SC	Vācaspati	4	8	12	15	17	21	1
SSP	Śāntakalyāṇi	4	9	12	16	17	22	3
GB	Vācaspati	4	8	12	15	17	21	1

(c) The mūrccana or prayōga-s

RL

The prayōga-s given under it are:

s r m m p d n s | s d p m m m r s

SP

The illustrative prayōga-s are:

s r g m p d n s - s n d p m g r s | s r m m p p d p p m g m p m g m g r s s r g r S

HK

The mūrccchana for the rāga Sāraṅga is:

s r g m p d n s n d p m g r s

HP

The mūrccchana for the rāga Sāraṅga is:

s r g m p d n s s n d p m g r s

SC

The mūrccchana is: s r G m p D N S s n D p m R r S

SSP

Its mūrccchana is:

s r g m p d n s s n d p m g r s

It also gives some prayōga-s which are considered to be the rāga cāya prayōga-s . The sañcāra-s are:

R G / n D P M \ R g r S, S P m / n \ D P, R R g m p P n D n D P M, R / G G G / n d p m r r / g r s S, s n r s p m d p s n r s, g r s n d p M, p d n s r n s d p m, R g m p d n S r, \ D P M, \ R g M l \ R R s r \ S S, p m r s r / p p d p M, s d p m r s, S n d p m r g m l r \ S

GB

The ārōhaṇa and avārōhaṇa are:

s r g m p d n s s D p m R g m r s

(d) Other details

RL

It is a sampūrṇa rāga, a dēśi rāga and a lakṣānusāra mēḷa.

RM

The rāga Sāraṅga is sampūrṇa and has ṣadja for graha, amśa and nyāsa.

SRC

The rāga Sāraṅga is sampūrṇa and has ṣadja for graha, amśa, and nyāsa.

RK

The rāga Sāraṅga has ṣadja as graha, amśa and nyāsa. It is a sampūrṇa rāga.

RV

The rāga Sāraṅga is a sampūrṇa rāga and has ṣadja for graha, amśa and nyāsa.

SP

The mūrccchana starts with niṣāda and this rāga has ṣadja as nyāsa and madhyama as amśa.

The anubandham of CDP

A rakti rāga and states that Sāraṅga takes śuddhamadhyama gāndhāra.

SC

The rāga Sāraṅga has sampūrṇa ārōhaṇa while gāndhāra is varja in avārōhaṇa. It has śadja for graha and nyāsa.

SSP

It is a bhāṣāṅga rāga, sampūrṇa and a rakti rāga having śadja as graha .

### (e) DISCUSSION

RN(p.65,vol.4) gives the rāga of Karnāṭak system as follows: A bhāṣāṅga rāga and a janya of the 65th mēḷakarta Mēcakalyāṇi. (Which corresponds to Kalyāṇ thāṭ) Its jāti is sampūrṇa- sampūrṇa with vakra sañcāra in avārōha.

The Ārōha and avārōha of Sāraṅga are:

s r g m p d n s - s n d p m r g m l r s

Śuddha madhyama is used in the vakra sañcāra g m l r s in the avārōha and ṛṣabha is elongated as m R g m l R s

It states that in Hindustāni music mere name Sāraṅga stands for Brindāvani Sāraṅga. There are many other Sāraṅga-s like Śuddha Sāraṅg, Madhumad Sāraṅg etc. The rāga Śuddha Sāraṅg belongs to Kāfi thāṭ (which corresponds to Kharaharapriya). Its jāti is auḍava – śāḍava. Gāndhāra and niṣāda are omitted in the Ārōha. In the avārōha gāndhāra is omitted. There are two sets of Ārōha and avārōha for this rāga and they are as follows:

(1) s r - m l r - m2 p - n s - s n d p - m2 p d p - m r - s

(2) s r - p m2 p m2 p - m2 p n d n s - s n d m2 p m l r - m l n d n s

In the first type, both kōmal and tīvra madhyama are used in the ārōha. In the second type, only tīvra madhyama is used in the ārōha. All other svaras are tīvra only. Some touch of kōmal niṣāda is found in avārōha in the sañcāra,

s n l p - m d p m r. Both madhyama-s are used side by side in avārōha as:- m2 p m2 m l r.

Thus the rāga sAraṅga of Karnāṭak system has no equivalent rāga in the Hindustāni system.

Eventhough all the lakṣaṇa grantha-s give the gāndhāra in the śuddha madhyama position, in the current practice the gāndhāra is slightly less and is rendered as antara gāndhāra. But the śuddha madhyama is also present and occurs in the avārōhaṇa in a vakra sañcāra. As mentioned earlier, in the Hindustāni system, the rāga name saraṅga in general, means, Brindāvana Sāraṅga. The present day practice of the rāga śuddha Sāraṅg in Hindustāni system, as heard from the rendering of this rāga by Janardhan is the same as the one given in RN.

Though RL mentions śuddha madhyama gāndhāra for this mēla, in the prayōga-s given under this rāga, the gāndhāra is not seen in the prayōga-s and without this gāndhāra it sounds like Suddh Sāraṅg of Hindustāni music. The absence of gāndhāra in the illustrative prayōga-s could be explained as follows.

The śuddha vikṛta svara-s described in the lakṣaṇagrantha-s of the southern tradition do not speak of a gāndhāra in the śuddha-madhyama position. Only in the case of this rāga Sāraṅga, this feature is seen. And there is no earlier textual sanction for renaming the third svara located on the śuddha-madhyama svarasthāna as a gāndhāra. Hence, the illustrative prayōga-s do not project a `ga' symbol. Since, two or three `ma'-s occur, one of them could be the śuddha-madhyama. It is however seen that the `dha' occupying the kaiśiki niṣāda svarasthāna (ṣaṭśruti dhaivata) is projected as `dha' in the prayōga-s.

Since the explanation in SS is brief and the prayōga-s under it are missing, it is not possible to analyse the prayōga-s given in RL with regard to SS.

All the texts mention the gāndhāra in the śuddha madhyama position, i.e. the 13th Śruti position. Except RK all the texts mention the madhyama as prati madhyama.

SP, SC and GB give the niṣāda in the 1st śruti position (kaiśiki niṣāda) whereas all the other texts give the niṣāda one or two śruti-s higher.

SSP is the first text to mention the use of śuddha madhyama and it also gives some prayōga-s with śuddha madhyama, and states that the śuddha madhyama occurs only in the avārōha and not in the Ārōha. Regarding the classification of this rāga as "dēśi" in RL, and as "rakti" in CDP anubandham and SSP, the following are to be inferred:

RL is the earliest work in South to mention this rāga.

Since RL as well as the northern texts mention Sāraṅga as a mēla, probably it must have been a popular rāga.

Since the description of this rāga in RL is missing in some places, only the svaras taken by the mēla are known.

The prayōga-s given in RL has no gāndhāra and since it is very brief, it is not possible to get the svarūpa of this rāga.

Thus, with regard to the prayōga-s given in RL, it may be inferred that the rāga Sāraṅga must have come into vogue probably during the period of RL. There is a kṛti of Mātrubhūtayya in this rāga and it can be inferred that the presence of this composition and other compositions during the post-RL period would have prompted the change of this category of this rāga from "dēśi" in RL to "rakti" in CDP anubandham and SSP.

## 15.Tōḍi

### (a) List of works dealing with this rāga

RL(p.131)  
 SMK  
 RM(p.10,v.3)  
 SRC(p.20)  
 RK(p.29,v.133)  
 RV(p.107,v.8)  
 SP(p.44,v.28,388)  
 RTV(p.13,v.12)  
 CDP anu(p.6,v.8.1)  
 HK(p.3,v.24)  
 HP (p.5,v.13)  
 RT(p.4)  
 SC(p.87)  
 SSP(p.42,tam.ed)  
 GB  
 SSPS(p.491)

### (b) The Śruti positions of the svāra-s of the parent mēḷa

Text	Mēḷa	Śruti positions						
		s	r	g	m	p	d	n
RL	Tōḍi	4	7	10	13	17	20	1
RM	Tōḍi	4	7	10	13	17	20	1
SRC	Tōḍi	4	7	10	13	17	20	1
RK	Karnāṭagaṇḍa	4	9	13	16	17	22	1
RV	Tōḍi	4	7	10	13	17	20	22
RTV	Tōḍi	4	6	9	13	17	19	22
SP	Tōḍi	4	6	9	13	17	19	22
CDP anubandham	Janatōḍi	4	7	10	13	17	20	1
HK	Tōḍi	4	6	9	13	17	19	22
HP	Tōḍi	4	6	9	13	17	19	22
RT	Tōḍi	4	6	9	13	17	19	22
SC	Hanumatōḍi	4	6	9	13	17	19	22
SSP	JanaTōḍi	4	7	10	13	17	20	1
SSPS	8th mēḷa	4	6	9	13	17	19	22

### (c) The mūrccana or prayōga-s

RL

The prayōga-s given under it are d p m G r s n d N R s s

SP



The illustrative prayōga-s are:

s r g m m d n s | s n d p m p m g g g r s r s n s n d d n s r g r s r s n S n D g g g m m g r g r s r n s  
- n d s r g m p d d p m g s G r S n s r r s n D d n s

HP

The mūrcchana for this rāga is:

s r g m p d n s s n d p m g r s

SC

The mūrcchana is:

s r g m d n s s n d m g r s

SSP

Its mūrcchana is: s r G m p d N s s n d p m G r s

(d) Other details

RL

A dēśī rāga, sampūrṇa rāga and a mēḷakarta.

SMK

Mentions Tōḍi as an adhama rāga.

RK

The rāga Tōḍi takes madhyama as graha, amśa and nyāsa and it is sampūrṇa. Madhyama and niṣāda are slightly alpa. pañcama is rendered with kampā.

SRC

In this rāga madhyama is graha, amśa and nyāsa and it is sampūrṇa.

SP

In this rāga gāndhāra is the amśa svara and pañcama is the nyāsa svara.

RTV

The rāga Tōḍi takes dhaivata as nyāsa and gāndhāra as amśa.

The anubandham of CDP

The rāga Tōḍi is sampūrṇa and has ṣadja for graha and pañcama is vakra in ārōhaṇa and avārōhaṇa.

HP

The rāga Tōḍi is sampūrṇa and has gāndhāra as amśa.

SC

The rāga Tōḍi takes ṣadja as graha, amśa and nyāsa, pañcama is varja in Ārōha and avārōha.

SSP

It is a rāgaṅga rāga, sampūrṇa, ṣadja is graha and it is a rakṭi rāga.

SSPS

Gives Tōḍi as a janya of 8th mēḷa. It states that this rāga has two facets:

- (1) The ārōhaṇa and avārōhaṇa being sampūrṇa.
- (2) Pañcama being varja in Ārōhaṇa and avārōhaṇa. The pañcama varja phrases lend beauty to this rāga.

(e) Related rāga-s

RV(p.107,v.8) also mentions a rāga Turuṣka Tōḍi under Mukhāri mēḷa which has the śruti positions as follows:

s	r	g	m	p	d	n
4	7	9	13	17	20	22

In this rāga madhyama is the graha, amśa, nyāsa.

It states that the rāga Turushka Tōḍi can be put under both Tōḍi and Mukhāri mēḷa.

RV (p.117,v.44) also mentions another rāga, Turuṣka Tōḍi under Karnāṭa mēḷa. This rāga has madhyama as amśa and nyāsa and ṣadja as graha. The śruti of the Karnāṭa mēḷa are

s	r	g	m	p	d	n
4	9	12	13	17	21	1

HK

A rāga Mārga Tōḍi (p.7,v.3) is mentioned under Tōḍi mēḷa. The mūrccana for Mārga Tōḍi is :

d n s r g m p d d p m g r s n s

GB

Gives a rāga Śuddha-Tōḍi as a janya of 8th mēḷa with the ārōhaṇa-avārōhaṇa as: s r g m p d n s -s n d p m g r s

(f) DISCUSSION

RN (vol.4, p.184) gives the rāga Tōḍi of Karnāṭak system under the mēḷa Hanumatōḍi. This rāga takes the notes ṣadja, śuddha ṛṣabha, sādḥāraṇa gāndhāra, śuddha madhyama, pañcama, śuddha dhaivata and kaiśiki niṣāda.

It also gives one rāga Tōḍi of Hindustāni system under Tōḍi thāṭ (which corresponds to Śubhapantuvarāḷi of Karnāṭak system) it is also called as miaki Tōḍi. Its jāti is

- (1) ṣāḍava - sampūrṇa.
- (2) sampūrṇa - sampūrṇa.

In the first type pañcama is omitted in Ārōhaṇa.

The ārōhaṇa and avārōhaṇa of the two types are:

(1) n r g - m2 d - s - s n d p - m g r s

(2) s - r g m1 d n s - s n d p m g - r s

pakaḍ or rāga vachak svara groups are:

d - n s - r g r r s - m r g - r s

saṅgati "d g" is frequently used. Gāndhāra in Tōḍi is considered to be ati kōmal and āndōḷita pañcama is used sparingly and in a special way as `m d p'. No grace notes or kaṇ or anu svara-s should be used ("khada" as Hindustāni musicians call it).

The observations made from the above details can be summarised as follows:

\* The description of this rāga in RL, CDP anubandham, SRC and SSP are similar.

\*The description of this rāga in the texts SP, RTV, HK, HP, RT are similar but it does not resemble the rāga in RL.

\*The CDP anubandham classifies Tōḍi under both "dēśi" as well as "rakti" category, the reason for which is not known.

\*SSP, which follows the CDP anubandham, mentions this as a rakti rāga. But after giving the lakṣaṇa, Subbarāma Dīkshitar states that, Vēṅkaṭamakhi has given this rāga as "auttara" rāga i.e, a rāga that had come from North.

\*Since this rāga is mentioned as a dēśi rāga in RL and CDP anubandham, probably this rāga would have come from North.

\* Though all these texts including the Northern texts give this rāga with śuddha madhyama which corresponds to the present day practice in Karnāṭak system, it is not known as to when did the Tōḍi of Hindustāni system (with tīvra madhyama and kākali niṣāda) came into existence.

\*According to Ananth Vaidyanathan, all the varieties of Tōḍi, excepting for Miān-ki-Tōḍi, Mūltāni and gurjari-Tōḍi, contain only śuddha madhyama and kaiśiki niṣāda. It is quite likely that the rāga Tōḍi underwent change in Hindustāni system in the last few centuries.

\*Regarding SSP mentioning this rāga as a rakti rāga, it may be inferred that between the period of RL and SSP, the trinity had composed many kritis and probably this rāga would have become popular and probably this may be a reason for classifying this rāga under "rakti" category.

## 16. Kalyāṇi

### (a) List of works dealing with this rāga

RL(p.133)  
 RM(p.16,v.46)  
 SRC(p.22)  
 RK(p.34,v.163)  
 CDP(p.51,52,v.170-73)  
 SP(p.42,v.401)  
 RTV(p.14,v.20)  
 CDP anu (p.17,v.65.1)  
 SC(p.70)  
 SSP(p.1124,tam.edn.)

### (b) The Śruti positions of the svāra-s of the parent mēḷa

Text	Mēḷa	Śruti positions						
		s	r	g	m	p	d	n
RL	Kalyāṇi	4	9	(12)	(16)	17	22	3
RM	Kalyāṇa	4	9	12	16	17	20	3
SRC	Kalyāṇa	4	9	10	16	17	20	3
RK	Kalyāṇa	4	9	10	16	17	20	3
CDP	Kalyāṇi	4	9	12	16	17	22	3
SP	Kalyāṇa	4	7	11	15	17	20	2
RTV	Kalyāṇa	4	7	11	15	17	20	2
CDP anubandham	Śāntakalyāṇi	4	9	12	16	17	22	3
SC	Kalyāṇi	4	8	12	15	17	21	3
SSP	Śāntakalyāṇi	4	9	12	16	17	22	3

Note: In RL, in the passage describing this rāga, the portion giving information regarding the variety of gāndhāra and madhyama is missing, while for all the svāra-s it is available.

### (c) The mūrccana or prayōga-s

RL

In the sañcāra-s only the beginning svāra-s "s r g m" figure and the remaining portion is missing.

SP

The illustrative prayōga-s are :

g p d s r g r s n d p d | n d d p p m g g p m m g r s r g s | r g g s s n d p p d | d p g p m g p m g g r s  
 s s s n d p m g p p g G r s | s s s n d p g p d s r g p m g G r S

RTV

The illustrative prayōga-s are:

g p d s g r s s n d p p d p m g r s (udgrāha prayōga)

(d) Other details

RL

A dēśi rāga and a mēḷakartā. [RL is the earliest work in which the term mēḷakarta occurs. In the works prior to it only the word `mēḷa' figures. Mēḷakarta refers to the rāga whose name is given to the parent mēḷa.]

RM

The rāga Kalyāṇa has ṣadja as graha, amśa and nyāsa svara and it is a sampūrṇa rāga.

SRC

This rāga has ṣadja for graha, amśa and nyāsa .It is a sampūrṇa rāga .

RK

The rāga Kalyāṇa has ṣadja or ṛṣabha as graha, amśa and nyāsa. It is a sampūrṇa rāga .

CDP

Mentions the rāga Kalyāṇi as a dēśi rāga in the sense that it is not fit for rendering ālāpa, gīta, ṭhāya and prabandha. Further madhyama and niṣāda are said to be varja in ārōhaṇa.

SP

In this rāga madhyama and niṣāda are varja in Ārōhaṇa.

RTV

In this rāga madhyama and niṣāda are varja in Ārōhaṇa.

CDP anubandham

Mentions Kalyāṇi as a rakṭi rāga and a sampūrṇa.

SSP

A rāgaṅga rāga and a sampūrṇa rāga and has ṣadja as graha.

(e) Related rāga-s

RL

It gives one rāga called Śuddhakalyāṇi under Kalyāṇi mēḷa. It says that it is a sampūrṇa rāga. The illustrative prayōga-s for this rāga are: g p d s S n d p m G r | g d p P m G r |  
Gīta prayōga-s are also given.

SP

Mentions a rāga Kalyāṇavarāṭi under Kalyāṇa mēḷa which has the following śruti positions:

s	r	g	m	p	d	n
4	7	11	15	17	20	2

In this rāga the mūrcchana starts with gāndhāra and pañcama is the amśa and nyāsa . The illustrative prayōga-s are:

g m p d n s r g r s n d p d n s N S | N D P M p M p p m g g m p m g G r s | N d d N S | s r g m p m d  
p m m p p m g m m G r s N d d N s r s N s g r s d N s d N s s r s N s S

HK

Gives two rāga-s Śuddha Kalyāṇa (p.16,v.54) and Jayat Kalyāṇa (p.16,v.56) under Īmana samsthāna (p.3,v.28). The Śruti positions of the svaras of this mēḷa are as follows:

s r g m p d n  
4 7 11 15 17 20 3

The illustrative prayōga-s for the rāga Jayat Kalyāṇa are:

g M p S n d p m g r s | r r g s | s n s g

HP

Mentions three rāga-s, namely Pūryākalyāṇa,(p.8,v.30) Jayatkalyāṇa (p.8,v.31) and Śuddhakalyāṇa (p.8,v.32) under Īmana mēḷa (p.8,v.29) which is classified under tri-vikṛta svara mēḷa. The śruti positions of the svaras of Īmana mēḷa are:

s r g m p d n  
4 7 11 15 17 20 3

The rāga Pūryākalyāṇa has the mūrcchana starting with madhyama.

The rāga Jayatkalyāṇa has gāndhāra mūrcchana.

For (e.g) g m p s n d p m g r s

Śuddhakalyāṇa has madhyama and niṣāda as varja svaras in Ārōhaṇa.

RT(p.5) mentions Pūryā, Śuddhakalyāṇa and Jayatkalyāṇa under Īmana samsthāna. The Īmana samsthāna has the śruti positions :

s r g m p d n  
4 7 11 15 17 20 2

## (f) DISCUSSION

RN(p.10,vol.3) gives the rāga Kalyāṇi of Karnāṭak music under the 65th mēḷakarta Mēcakalyāṇi which corresponds to Kalyāṇ thāṭ of Hindustāni system. Its jāti is sampūrṇa-sampūrṇa. The ārōha and avārōha of Kalyāṇi are: s r g m p d n s - s n d p m g r s

He states that the rāga Kalyāṇi of Karnāṭak music is identical with the Hindustāni rāga-s Kalyāṇ or yaman. He gives the description for the Hindustāni rāga Kalyāṇ as follows:

The rāga Kalyāṇ belongs to Kalyāṇ thāṭa (Mēcaalyāṇi) Its jāti is sampūrṇa-sampūrṇa. The ārōha and avārōha of Kalyāṇ are: s r g m<sup>2</sup> p d n s - s n d p m<sup>2</sup> g r s . Pakāḍa or diagnostic svara groups are:

n r g r - s - p m<sup>2</sup> g - r - p r s

He states that although the ārōha is sampūrṇa while taking tāna-s ṣadja and pañcama are omitted giving it only an auḍava sañcāra as n r g m<sup>2</sup> d n s. In ārōha svara groups `n r g' and `m<sup>2</sup> d n' leaving

out śaḍja and pañcama are used frequently. In the avārōha the svara group `p r s' is used leaving out gāndhāra.

\*In RL, in the passage describing this rāga, the portion giving information regarding the variety of gāndhāra and madhyama is missing, while for all the svara-s it is available. However the gāndhāra has to be antara gāndhāra (11th or 12th śruti) and madhyama has to be cyuta pañcama madhyama (15th or 16th śruti ) since all the other texts mention gāndhāra either in the 11th or the 12th śruti and madhyama in the 15th or 16th śruti position.

\*The description of this rāga in SS is also missing, but the lakṣaṇa of this rāga given in all the other texts are similar.

The following observations are made on the basis of the above details:

\*CDP mentions Kalyāṇi as a mēḷa and a rāga by that name under it. It mentions the rāga Kalyāṇi as a dēśi rāga in the sense that it is not suitable for rendering gīta, ālāpa, ṭhāya and prabandha. But it gives the rāga with madhyama and niṣāda as varja in ārōhaṇa, which in that case resembles the rāga Suddhakalyāṇa mentioned in RL.

\*The rāga Kalyāṇa mentioned in the texts SP and RTV resemble the Kalyāṇi of CDP.

\*SP also mentions one rāga Kalyāṇavarāṭi which resembles the rāga Kalyāṇi of RL.

\*Since the Īmana samsthāna (mēḷa) mentioned in the texts HK, HP and RM resemble the Kalyāṇa or Kalyāṇi mēḷa of other texts, it is understood that Īmana and Kalyāṇa are two names of the same mēḷa. This is also supported by the fact that the names of the rāga-s classified under "Īmana" samsthāna bear the suffix "Kalyāṇa".

Regarding the categorizing of this rāga as "dēśi" in RL and as "rakti" in CDP anubandham the following observations are made:

\* Since the dēśi rāga-s were considered not fit for rendering ālāpa, gīta, ṭhāya and prabandha (CDP) it is possible that around the time of RL there were not in existence art music compositions in Kalyāṇi. Perhaps in the subsequent period it is possible that songs came to be composed. By the end of 18th century, we have even an aṭa tāḷa varṇa and a kṛti attributed to Pallavi Gōpālayya (SSP, p.1134 & 1385). Hence it is quite likely that since the time of RL Kalyāṇi underwent change and came to be accepted as a rāga for composing songs and got elevated to a "rakti" rāga as mentioned in CDP- anubandham.

## CHAPTER - III

### CONCLUSION

The purpose of this study, as mentioned in the Introduction is:

(a) to seek textual sources that would help in establishing the statement that the *dēśi* *rāga*-s are those which have come from the North.

(b) to see if the reasons for the change in the category of certain *rāga*-s from "*dēśi*" to "*rakti*"(naya) or from "*dēśi*" to "*ghana*" could be traced to the changes in *lakṣaṇa* as evident from the various *lakṣaṇa* *grantha*-s.

(c) to try to understand the 16 *dēśi* *rāga*-s as present in today's *lakshya* in both the South Indian and North Indian systems, on the background of what has been said in RL.

With the available material and with the work done the following observations can be made:

Out of the 16 *dēśi* *rāga*-s, 6 *rāga*-s namely *Kāpi*, *Husēni*, *Gauḍipantu*, *Kanaḍa*, *Mōhanakalyāṇi* and *Bilāhūri* are not mentioned in the texts RM, RK, RV, SP, RTV, HK, HP, RT and SRC, which are said to be dealing with the Northern system, while all the other *rāga*-s are dealt with, in these works. Hence, it is difficult to say whether these 6 *rāga*-s had really come from North. Eventhough the name of the *rāga* *Husēni* suggests a Muslim origin, it is surprising to see that this *rāga* is not mentioned in the above-mentioned works (RM and RV mention this *rāga* as a persian equivalent of *Jijāvanti* and *Tōḍi* respectively). But in the case of the other 5 *rāga*-s, it is not clear as to why they are classed as *dēśi* *rāga*-s in RL.

In the case of the *rāga* *Sāvēri* it is interesting to note that all the texts which are said to be dealing with the Southern system, give this *rāga* under *Mālavagauḷa* (with *śuddha ṛṣabha* and *śuddha dhaivata*), whereas this *rāga* is given as a *janya* of either *Kēdāra mēḷa* or *Mallāri mēḷa* (which takes *pañcaśruti ṛṣabha* and *pañcaśruti dhaivata*) in the texts RM, RV, SP, SRC. It is also to be noted that the *rāga* *Sāvēri* is mentioned in CDP (prior to RL) and the *lakṣaṇa* of this *rāga* given in these texts is similar. Since the *lakṣaṇa* of this *rāga* in the Northern texts is different from that found in the Southern texts, it is not clear why this *rāga* was classified as *dēśi* in RL.

But in the case of the remaining 9 *rāga*-s, namely *Pūrvi*, *Bibhāsu*, *Māruva*, *Gōḍumallār*, *Kēdāra*, *Dhanāsi*, *Tōḍi*, *Sāraṅga*, *Kalyāṇi*, the *lakṣaṇa* of these *rāga*-s given in the Southern and Northern texts are more or less similar and these *rāga*-s exist in *Hindustāni* music even today. Hence it is clear that these *rāga*-s would have come from North probably during the period of RL.

It is also seen that 6 *rāga*-s namely *Husēni*, *Gauḍipantu*, *Bilāhūri*, *Dhanāsi*, *Kalyāṇi* and *Sāraṅga* are elevated to the *rakti* category in CDP *anubandham* and SSP. It is also interesting to note that the *rāga*-s *Tōḍi* and *Pūrvi* are classified under both *dēśi* as well as *rakti* category in CDP *anubandham*, whereas the *rāga* *Tōḍi* is given as a *rakti* *rāga* in SSP and *Pūrvi* is given as a *rakti* *rāga* which came from North. It can be stated that the composing of compositions in the post RL period, in the *rāga*-s *Husēni*, *Bilāhūri*, *Tōḍi*, *Sāraṅga* and *Kalyāṇi* probably would have elevated these *rāga*-s to the *rakti*



category. In the case of Dhanāsi, the lakṣaṇa of this rāga given in SSP is different from that given in RL.

Of the 16 rāga-s, except Bibhāsu, all the other rāga-s exist in Karnāṭak music even today. The lakṣaṇa of the rāga Mōhanakalyāṇi given in RL is different from what it is today, and in fact, corresponds to Mōhana. There is also one rāga Mōhanakalyāṇi in the Karnāṭak system today, but this is a janya of 65th mēḷa Mēcakalyāṇi. It also appears ironical that a rāga like Mōhanakalyāṇi having the suffix "Kalyāṇi" is given as a janya of Kāmbhōji mēḷa, eventhough it seems to be appropriate to give this rāga as a janya of Kalyāṇi mēḷa.

Regarding the rāga Bibhāsu, it is clear that this rāga would have come from North probably during the period of RL. However the rāga-s Bibhāsu and Rāmakali are different from each other and it is not known why Subbarāma Dīkṣitar has stated that Rāmakali is called as Bibhāsu in other places.

The lakṣaṇa -s of the rāga-s Māruva, Pūrvi, Tōḍi and Kēdāra differ from those of today's Hindustāni system. All these rāga-s are stated to be taking śuddha madhyama (13th Śruti) in all the texts including the Northern texts, but these rāga-s take tīvra madhyama also in the present day Hindustāni system. As mentioned earlier in the second chapter under the rāga mĀruva, it is however possible that either these rāga-s mentioned in the Northern and Southern lakṣaṇagrantha-s are different from what they are today in Hindustāni system or these rāga-s of the 17th century underwent change in the North and exist today in a slightly altered state.

And finally, in the case of dēśi rāga-s elevated to rakti category, we find that many compositions had become available in the post-RL period. Nārāyaṇatīrtha, Kṣētrajña and other Vaggeyakara-s belonging to post-RL period and pre Śyāmāsāstrī, Tyāgarāja, MuthusvAmi Dīkṣitar period had lived as we learn from SSP and the book, " Tanjore As a Seat of Music " (S Seetha). The existence of these compositions would perhaps have prompted the later writers to categorise these rāga-s as rakti. However from a comparison of the lakṣaṇa -s of the rāga-s found in RL and in the post RL texts, it is very difficult to trace any reason for the change in the category of rāga-s from "dēśi" to "rakti".

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